IMPACT

Fantastic Realms



Table of Contents

The Quest Begins! | 7

Begin With Seeing | 8

Use Available References | 9

Get Ideas From Ordinary Objects | 10

Get Ideas From Abstract Forms | 12

CHAPTER ONE

Basic Sketching & Drawing | 14

CHAPTER TWO

The Creatures | 40

CHAPTER THREE

The Characters | 62

CHAPTER FOUR

The Settings | 84

APPENDIX I

Templates for Practice | 106

APPENDIX II

Creation Lists to Get You Started | 122

Index | 126



The Quest Begins!

Once upon a time ... *Words from books, stories and myths conjure images in our heads that play out in our imaginations. Sometimes it's the words that inspire us to first pick up a pencil: we want to artistically express the pictures the words evoke. Other times we are inspired by our own stories. Through the pages that follow, you'll learn to create fantastic worlds on paper, no matter where the ideas come from.*

Knowing how to turn your imagination into art is a powerful ability. And while the contents herein deal exclusively with the fantasy genre, the techniques can be applied to any genre and used to enhance any fine-art discipline. You'll strengthen your sketching and drawing skills to greatly improve your work.

Now let's create a new world—or an ancient one!



Begin With Seeing

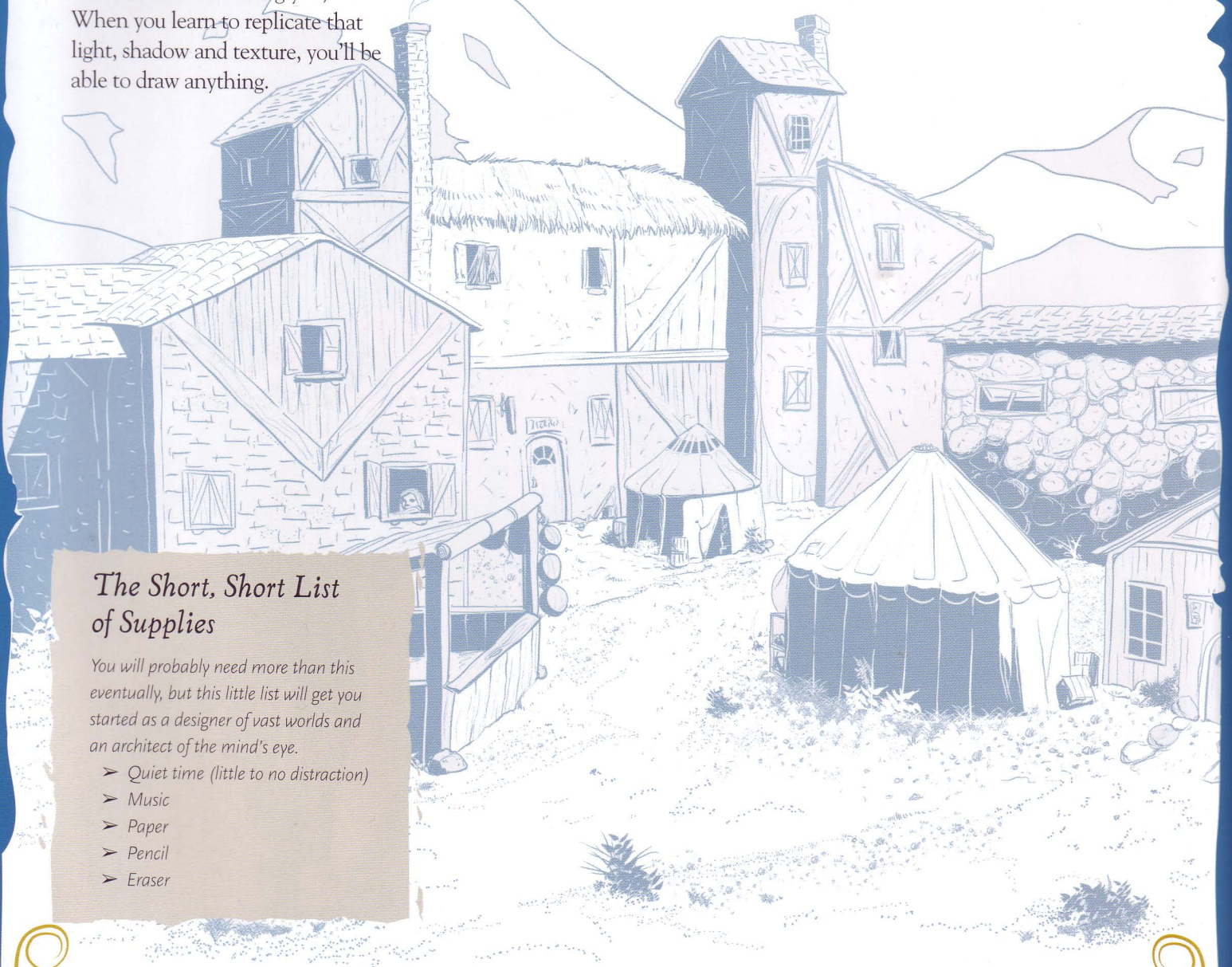
Learning to carefully observe the forms around you will allow you to see a world full of fabulous creatures, where others only see a cabinet of knickknacks and dust bunnies. The unorganized clutter that most people have in their rooms at one time or another can be a gateway to temples, ancient ruins or the lairs of foul beasts.

Once you begin to really see, you'll notice the variety of light, shadow and texture surrounding you, too. When you learn to replicate that light, shadow and texture, you'll be able to draw anything.

Prepare to See Light and Shadow
Close your eyes and think about picking out solid grays and black shapes of shadow, like buildings in a crowded downtown area. Then open your eyes, *slowly*, and you'll begin to see how the shadows around you connect to reinforce location of the main source of light. Then sketch!

Keep Mechanical Pencils Handy

Mechanical pencils are great for traveling and spontaneous sketching. You never have to worry about breaking the point because the lead can be advanced if you do. And no sharpening!



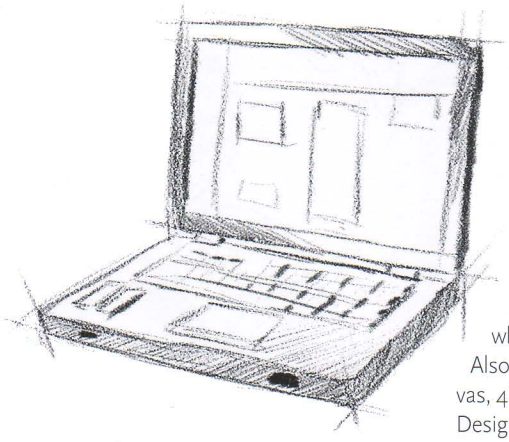
The Short, Short List of Supplies

You will probably need more than this eventually, but this little list will get you started as a designer of vast worlds and an architect of the mind's eye.

- *Quiet time (little to no distraction)*
- *Music*
- *Paper*
- *Pencil*
- *Eraser*

Use Available References

Once you begin really seeing the world around you, you're likely to get hungry for more images. Most of the time you can find what you need nearby; however, sometimes you may need a good look at a yak, for instance. So where can you find one?



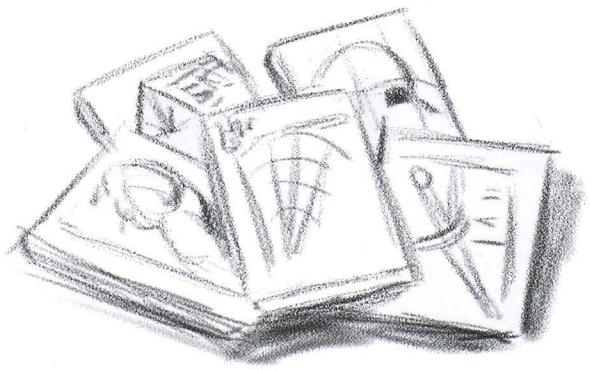
Use Reference Photos

You can find a reference photo for just about anything on the Internet. That's where image search engines come in handy. Also consider 3-D programs such as 3D Canvas, 4D Blue, Anim8or, Art of Illusion, Breeze Designer and many others. They can take basic shapes and help you visualize scenes and figures. Do a web search for free 3D programs.



Use Your Friends

Take pictures of your friends and family for references. Several art books featuring the famous fantasy illustrators the Hildebrandt Brothers, in particular, show them using likenesses of friends and family members in their book covers.



Visit the Library

Book and magazine references are always good. If the book images are too small, use your scanner like a magnifying glass to get a better look at details you might miss. Be careful though; it's easy to get lost in books and get nothing done.

Feeling Inspired?

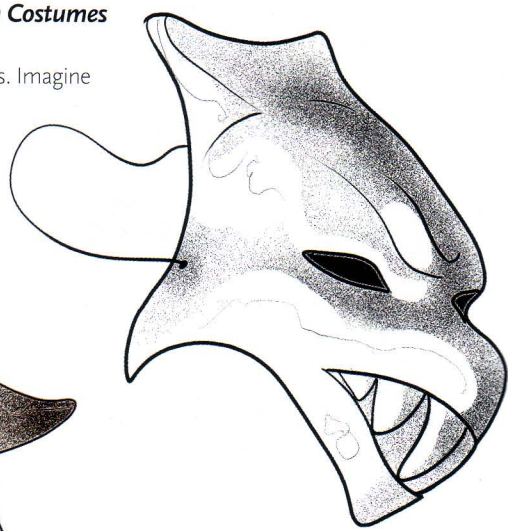
Never wait for inspiration. Waiting to be inspired can waste a lot of good drawing time. (Turn to Appendix II Creation Lists to Get You Started on page 122 for a good way to get your ideas rolling.)

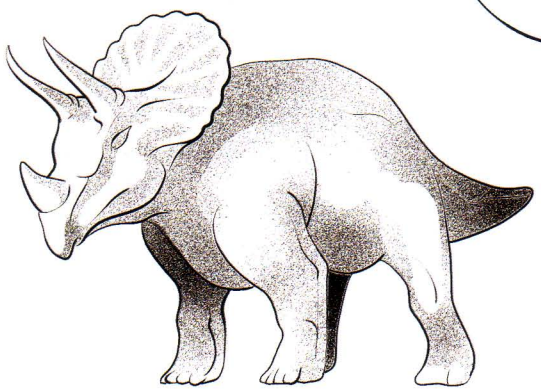
Get Ideas From Ordinary Objects

Everything around you has a story, or can become part of a story. Amazing ideas often come together suddenly when you glance randomly at something or someone. With practice, you can develop these unexpected impressions into stories of your own.

Experiment With Halloween Costumes and Masks

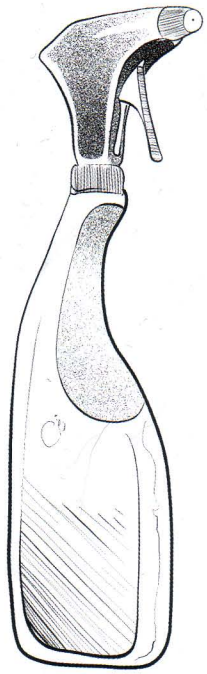
Dress up with mismatched parts. Imagine ninja weapons with a Dracula cloak, a wolf mask and dinosaur-feet shoes.





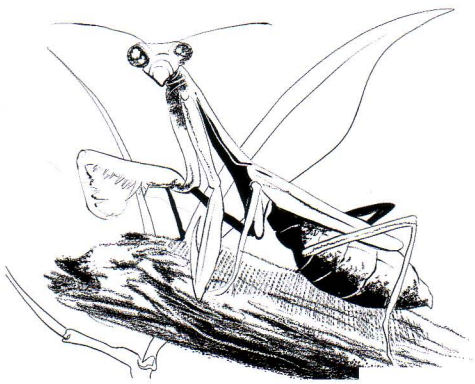
Investigate Toys

Dinosaurs, mainstream TV cartoon action figures, comic book action figures—the combination possibilities are huge. Combine at least three different toys in any drawing.



Find Inspiration in the Kitchen and Closets

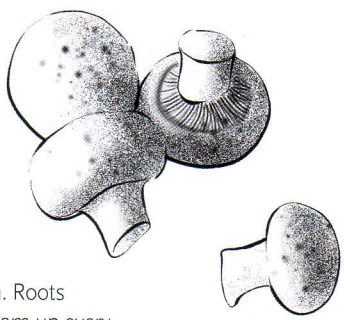
Kitchen items, cleaning items and appliances make good references for machinery and strange-looking buildings.



Study Insects

Look for ideas to sprout from bugs, beetles and arachnids! Nearly every movie creature has its origins in some kind of bug. Even some aerodynamic armor designs come directly from beetle casings.





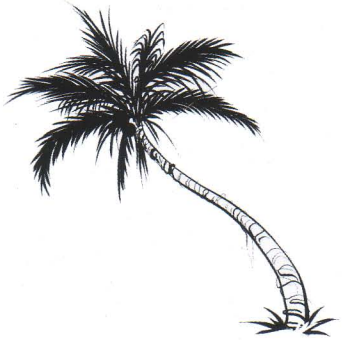
Go Outside

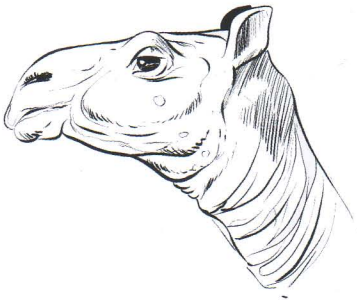
There are a lot of really bizarre things in nature. Use them to feed your imagination. Roots are my personal favorite; I use them to dream up everything from wicked creatures with tentacles to evil, overgrown ruins. Mushrooms, in particular, are fascinating because of their varied shapes outside of the "store brand" you see here. In the wild, they look likes vast half-sphere cities to shelter homes for small or large creatures, depending on the size of your mushroom.

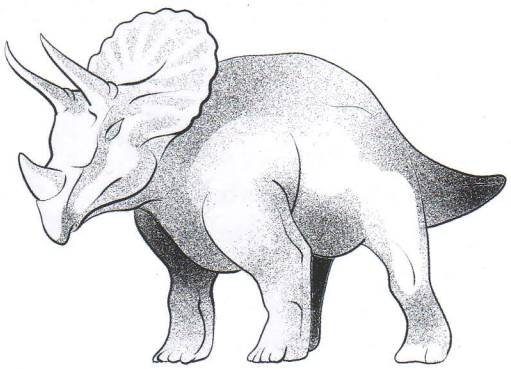
Ordinary Patterns Can Become Extraordinary Ideas

Have you noticed that when you look at something for a long time, it starts to look funny? Squint at things such as wood grain, crack patterns in sidewalks, mountains, clouds and carpet—either low pile or high shag. You'll begin to see them in a different way. Begin sketching as the objects begin to look different.

Try the same thing with other objects, patterns, shadows and even people. The longer you stare, the more ideas they will generate.







Create New Creatures From Unrelated Elements

Three unrelated objects can be combined to make something entirely different. A vacation postcard lying on my kitchen counter caught my eye while my daughter played with her toy dinosaurs and watched a cartoon that took place in the desert. So, suddenly the fronds of the palm tree reminded me of fur or hair. I found myself taken with this camel's head. And the triceratops's three horns and powerful squat demanded attention.



Sketch Your Initial Combination

Do a rough sketch of your ideas. Here, the head of the camel replaces the head of the triceratops. I didn't want to lose the coolness of the head plate or the horns, so I regrouped the features.



Differentiate Your New Creature From Its References

The camel and the triceratops are often drawn standing still. This creature is charging the viewer. This gives the palm fronds a chance to flutter in the wind and identifies this guy as his own being!

Before You Combine Objects

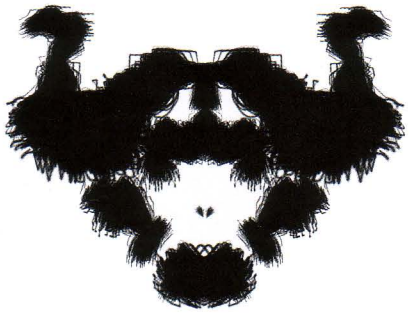
Ask yourself the following questions about each object you're referencing in your drawing:

- *What is each object's strongest feature?*
- *How can I apply that feature to my drawing?*

Get Ideas From Abstract Forms

Ideas, states of being and concepts are all described as being *abstract*. Forms, too, can be abstract when they can't be identified as predefined persons, places or things.

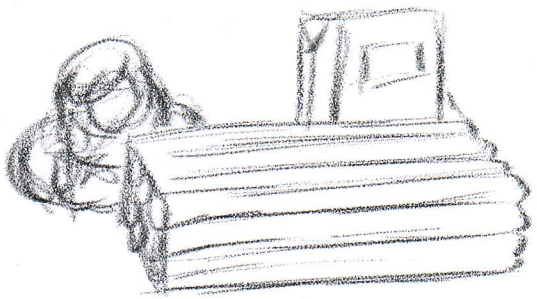
Sometimes the only way out of a creative rut is to experiment with the loosely defined world of abstract forms. From them, you can often come up with realistic, yet fantastic ideas.



Create Your Own Ink Blots

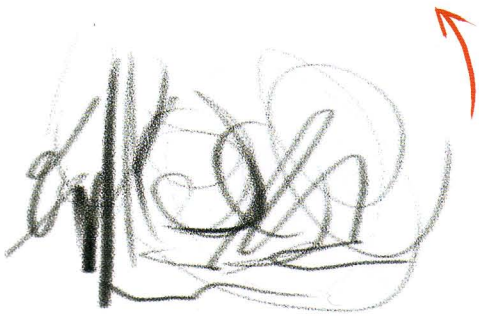
The Rorschach test is controversial in the psychology field. It measures your psychological state based on your interpretation of a specific series of ink blots. We won't worry about what Rorschach ink blots may say about your mind, but creating your own ink blots can help generate lots of new ideas (especially with wet paint of different colors).

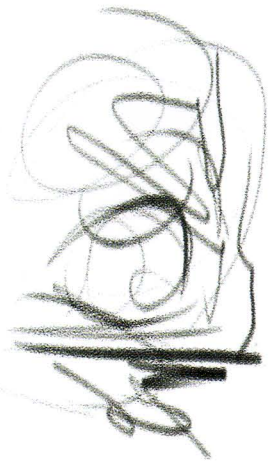
Fold a piece of paper in half. On one side of the fold apply a bunch of different blotches of paint and/or ink. Refold the blank half over the blotches. Firmly press the two sides together, then pull them apart. As you examine the result, turn it to various angles.



Play With Clay

Work some clay in your hands. Try to not to think of any specific object as you begin to mold the clay. Follow your instincts as a form takes shape. Once you've finished, do some quick sketches of your creation.







Random Sketches Can Turn Into Drawings

Sitting at a mall one day, I scribbled out a little something on a blank notepad. Later, I rotated it around until I saw something in the sketch. In this case, I saw a sorceress sitting cross-legged in a chair—or maybe a type of throne. She is holding a crystal ball.



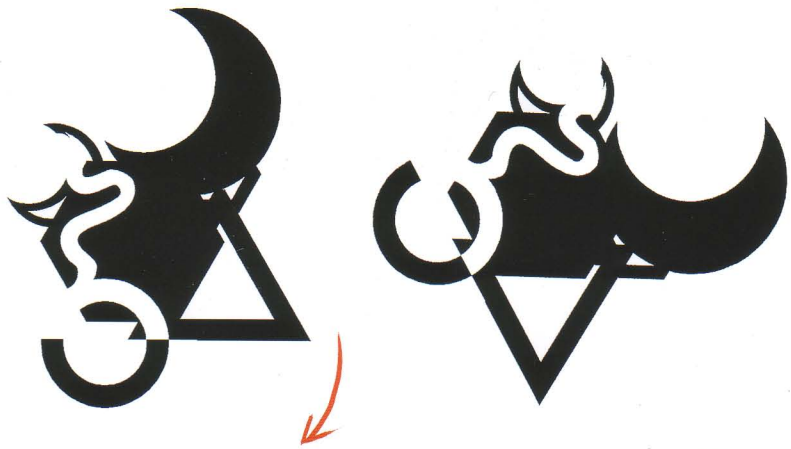




Turn Random Paint Strokes Into Scenes

You can use any kind of paint to do this, but acrylics work best, especially if you use an *extender medium* that makes the paint dry more slowly and gives you more time to add and mix color. In this case, I used a *monochromatic* palette (different shades of a single color). I used the darker brown sparingly and added white while stirring with a brush. Once the paint dried, I came back to the design with nothing in mind and started to sketch. I isolated an area that reminded me of a wanderer approaching a ruined city.

It's a good idea to prepare a bunch of abstract paint sheets at once. Then you can put them in a folder and take them with you to parks or wherever you happen to be going. It's not unusual for me to get several drawings from a single sheet.



Join Random Shapes

Use paper or cardboard cutouts, magnets or a basic paint program to join shapes together. Once you have something that looks interesting, rotate the image to activate your imagination.

Mine turned into a high priestess. I moved the circle to the center so it became a crystal. And the crescent became a horn. Maybe she lives in that ruined city, eh?



Draw Silhouettes

Arrange several large everyday items such as those mentioned on page 10 in a group. With the lights off, place a flashlight behind your collection. You can look at the arrangement directly, or use the flashlight to project its shadow onto the wall. Either way, be careful to use enough light so you don't stumble over things and risk making a huge mess and noise in the dark. Oh, and never use candles; they flicker too much and can be dangerous if knocked over.



CHAPTER ONE

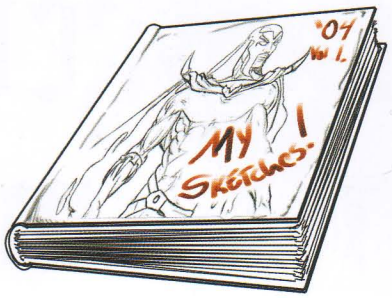
Basic Sketching and Drawing

Just like adventurers getting ready to go on a quest, artists must prepare themselves before setting out to create fantasy worlds and creatures. All art, no matter what the medium or genre, begins with basic drawing supplies and skills. As you master these, you'll start to expand your arsenal of tools and techniques. There is no "right" way. Everyone finds a different path to their visions. This chapter simply shows you where to begin. Where you travel from here is up to you.



What to Pack

Adventurers are well advised not to load their packs with extraneous baubles. Some of the best and most efficient supplies are the simple ones: paper, pencils, erasers and ink pens. You'll be surprised at how many creatures you can bring to life in your world with only the basics.

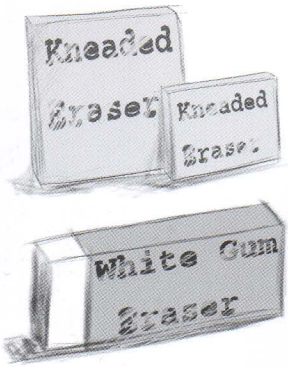


Sketchbooks

Book-style sketchbooks are easy to store, keep everything organized, and are a great way to create volumes of your ideas. Date your sketchbooks so you can quickly find that sketch you did last night *or* last summer.

Erasers

Use kneaded erasers for controlled erasing in small areas, white for erasing larger areas.



Keep It S.I.M.P.L.E

This is all you need to get started:

Sketch pad. *Any fine art pad will do for initial concepts.*

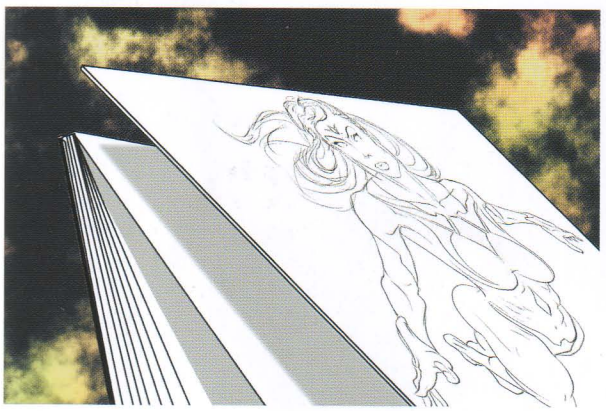
Ink pen or brush. *I recommend a Hunt 102 crow quill pen and a fine sable no. 2 round brush. Ask your art supplier.*

Material to ink on. *Surfaces such as posterboard or art board.*

Pencils. *You'll need a variety of grades: HB, 2H, 2B, 3B.*

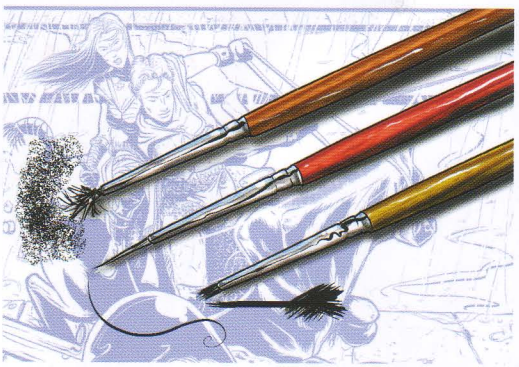
Light source. *Candles are dangerous; light bulbs are much better!*

Erasers. *You'll need a kneaded eraser and a white eraser.*



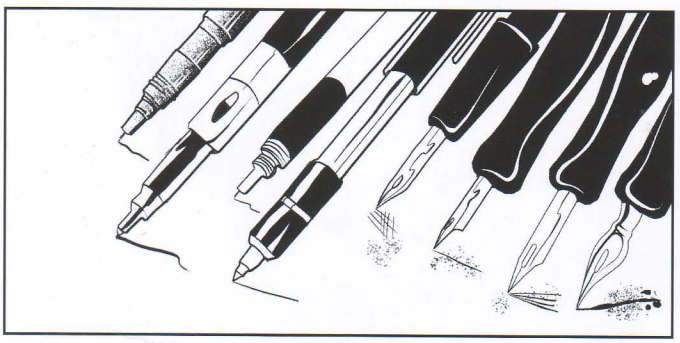
Posterboards and Art Boards

Look for heavy bristol board or 2- or 4-ply art boards with smooth or vellum surfaces.



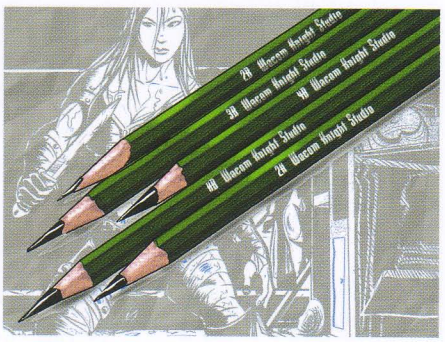
Brushes

You can find brushes in all sizes, from very small, hairline sizes of 000, 00 and 0 all the way up to 3 and 4. Larger brushes aren't as useful for illustration.



Ink Pens

Different pens work for different jobs. Quills are good for fine detail and quick hatching without saturating the paper as markers do. Technical pens are also great for detail and preferable for use with a straightedge or geometric templates. Markers work for filling in larger areas or doing thick borders with templates.

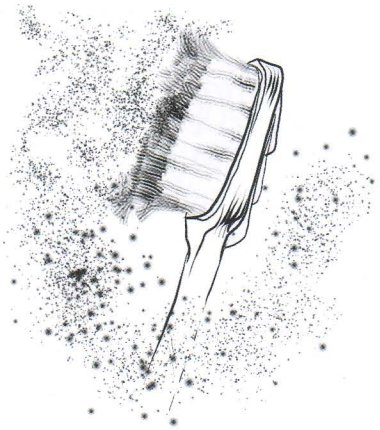


Pencils

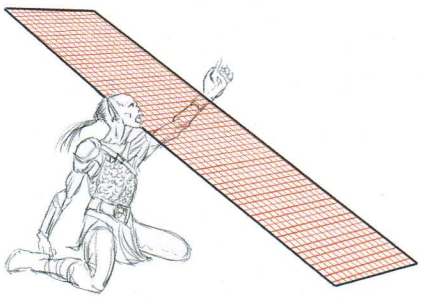
HB is the standard "classroom" pencil and very usable for most surfaces. If you go further into the "H" series though, the lead gets very hard. The harder lead is, the lighter it becomes. I prefer the "B" series for all my illustrations.

Additional Supplies That Come in Handy

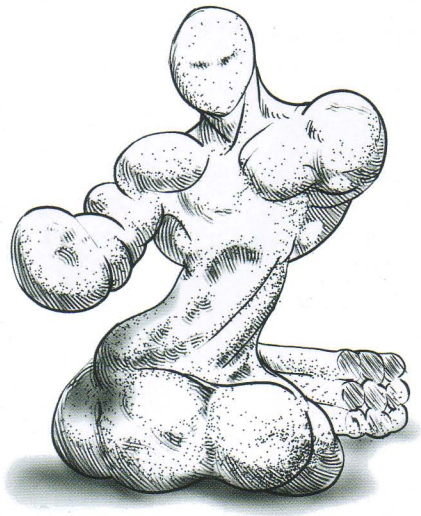
Once you've got your pack loaded with the basic supplies, you can start browsing the art store for things that are just nice to have on hand.



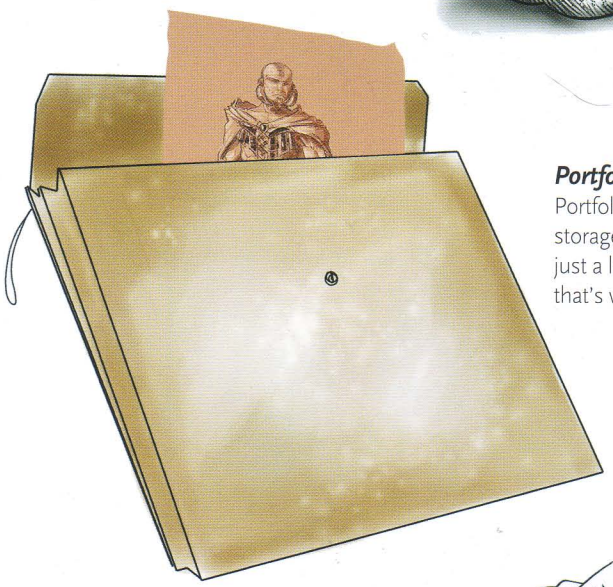
Recycled Items
Almost anything can become an art tool to create cool effects. An old toothbrush is invaluable as an ink spattering tool for small areas.



Transparent Pica Ruler
You'll often need a straightedge or ruler for the drawing of straight lines and measuring. While a regular ruler will sometimes do the job, a transparent pica ruler allows you to see underneath it. Look in the drafting section of art stores. It's brilliant for perspective and easily drawing the correct sword width.



Clay
Okay, so maybe you don't need clay for sketching. But it's handy as a tool for sculpting basic forms to give yourself a 3-D model to work from.

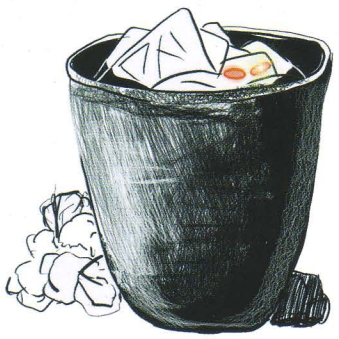


Portfolio
Portfolios are great for travel and storage for your art. If you spend just a little extra, you can get one that's waterproof.

Inking Materials

Inking is an art all its own, so it takes some practice to become adept. As you improve, you'll figure out which materials you like best. Here are some typical items you'll find useful.

- *Art board*
- *Crow quill pen points and holders*
- *India ink*
- *India ink markers or artist pens*
- *Sable no. 2 round brush*
- *Straightedge*
- *Technical ink pen*
- *White correction pen*



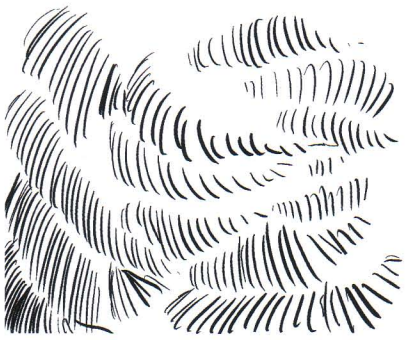
Wastebasket
Eraser residue and pencil shavings tend to build up. Be kind; don't brush them on the floor!

Sketching and Shading Techniques

Having an arsenal of sketching and shading techniques will help you quickly define textures in your art and separate planes of depth for both the viewer and you.



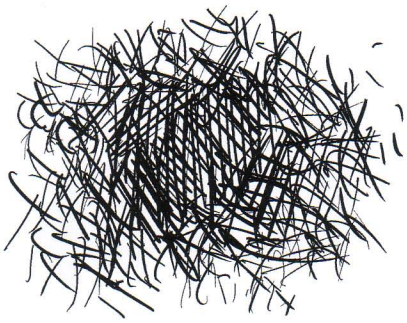
Pointillism
Apply a series of random dots in a circular fashion to give the illusion of smooth gradations. Form dots that are close together in the shadows and farther apart as you get closer to the light source. Use a technical pen or a felt-tipped marker.



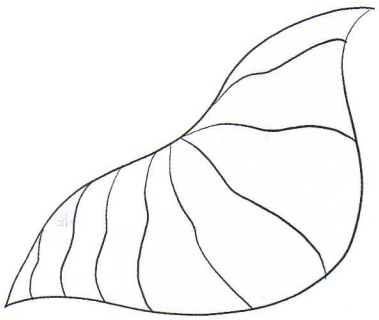
Hatching
Quick wrist flicks with a technical pen or quill help add texture and form.



Crosshatching
A bit more organized than hatching, with crosshatching you create a pattern of straight and crisscrossed lines. Draw the lines closer together and/or thicker in shadows and farther apart and/or thinner as you approach the light source.



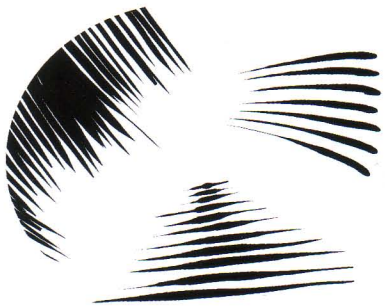
Scattered Crosshatching
Work in a circular pattern, but use a series of quick hand-drawn lines. Use a technical pen or a quill.



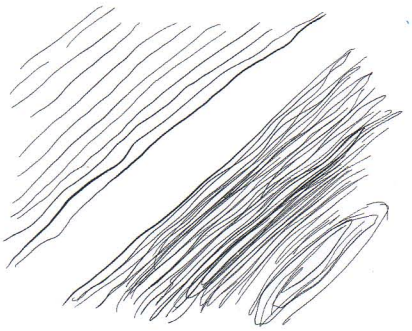
Contour Lines
Use a line brush with a steady hand (it takes practice) or even a technical pen with a template. Contour lines generally have an even line weight and do not vary.

Wear Headphones While You Draw

Add music to your list of must-haves. Go ahead and put it on. Headphones are great to help you focus and lock out distractions.



Dagger Strokes
These are the mainstay of the comic book world. They work best with a fine, well-loaded brush. Apply an even amount of pressure to the brush as you drag it across the surface. When you get to the end of your predetermined stroke length, gradually lift the brush from the surface letting the very tip trail briefly on the surface in a quick stroke/lift.



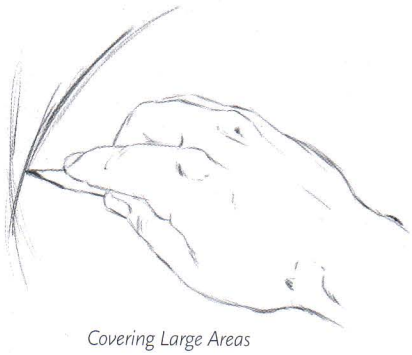
Stringlike Strokes
These are ideal for use with a technical pen. Just allow the weight of the pen in your hand to guide the back-and-forth motion of the lines.

Basic Motions of Sketching

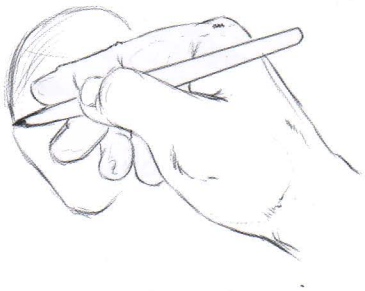
In order to create the shading necessary for believable drawings, you need to get your hand accustomed to some basic motions. Like any other skill, these require practice to master. You want your hand to become used to different angles of sketching without having to turn your paper in circles. Since you'll do most idea sketches with small strokes on 8½" × 11" (22cm × 28cm) sheets of standard paper, your wrist and fingers need to be nimble.

Use Soft-Leaded Pencils for Sketching

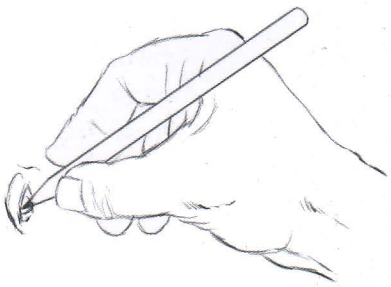
Softer leads lend themselves to smooth motion, which encourages experimentation.



Covering Large Areas



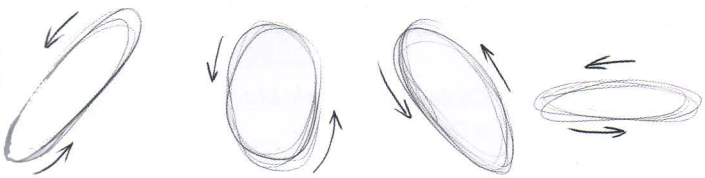
Roughing or Refining



Detailing

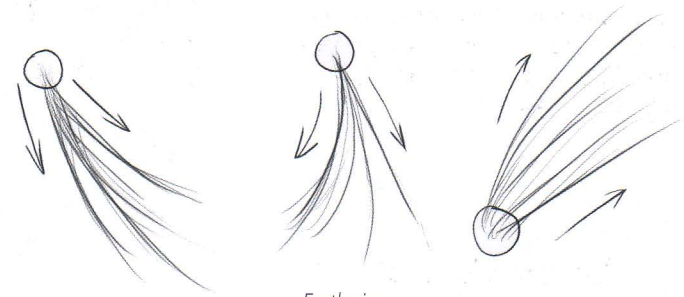
Holding Your Drawing Tool

The most effective way to hold your drawing tool will depend on the type of work you're doing. Covering large areas, for example, merits wide strokes and allows a looser grip on the pencil. When you need more control for details such as eyes, hold the pencil close to the point. Experiment to figure out what is comfortable for you.



Use Sweeping Circles for Figure Contours

Practice these circles (reverse the direction if you're left-handed) to improve the fluidity and flow of your sketching. It's important to relax as you create your initial ideas. Sweeping circles are particularly important for human and animal contours. See page 31 for an idea of what you can do with this stroke.



Feathering



Bar Sweeps

Feathering and Bar Sweeps

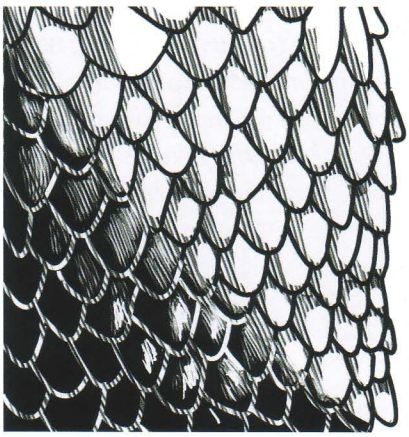
You'll use feathering and bar sweeps for clothing and drapery. Try the strokes from every direction, allowing overlapping lines that will later assist you in defining the flow of the clothing over the figure. The bar sweeps are also good for sketching belts, straps and various types of armor. See pages 34–37 to see the sort of things you can do with these.

Sketch Techniques for Common Textures

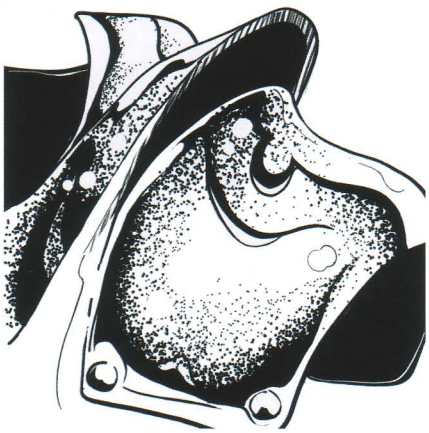
You'll use the same basic techniques to create most textures. Just decide where your light source is, then shade in the shadows. On this page are the common textures that you'll use in the drawing demonstrations throughout and in many of your own drawings. As you work through the demonstrations, you'll see swatches like these next to finished drawings to help you see which textures go where. Practice duplicating these swatches. They will give you a solid foundation from which to build your own textures, too!



Leather
Scattered crosshatching is useful for creating the look of leather.



Scale Mail
Combine contour lines and hatching for scale mail, lizard scales and even stone walls.



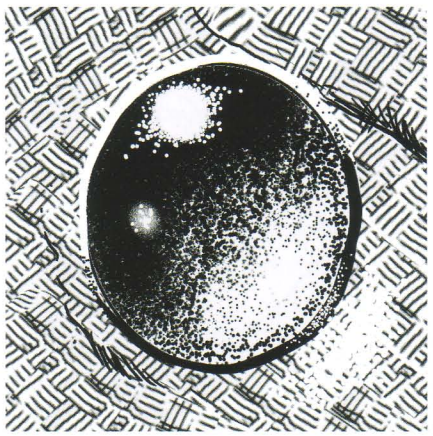
Polished Metal
Contour lines and pointillism together make excellent polished metal.



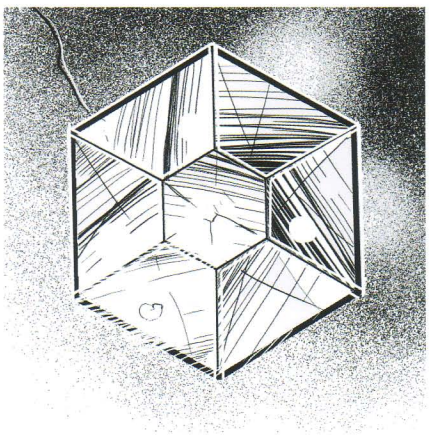
Chain Mail or Scale Mail Seen from a Distance
There's nothing like these little U-shapes for representing chain and scale mail from far off. This is another case where it's good to use India ink and white acrylic paint or a white correction pen.

Use Solid Blacks For Metal

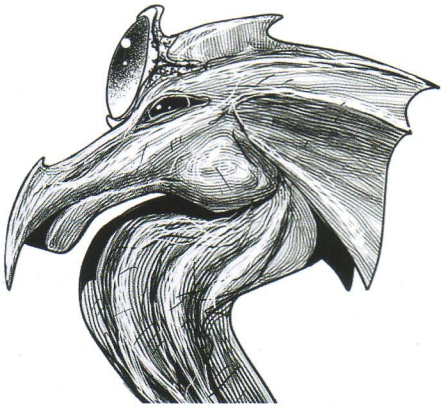
Look at a stainless steel teaspoon. You should see lots of very dark darks. Metal is a combination of deep darks and harsh highlights. For this reason, you can most effectively represent metal with solid blacks. India ink provides the blackest black available. Having white correction fluid or paint handy will allow you to recapture any lost highlights.



Smooth Stones
Alternate between crosshatching and pointillism to create smoother stones. A technical pen and India ink are great for this, but fine-tipped markers will work, too.



Faceted Precious Gems
Make dagger strokes with a technical pen or fine-tipped marker and a straightedge for the shape of the stone and all the hard edges. For the refractions where the light reflects, use shorter dagger strokes.



Natural, Aged and Carved Wood
Make long stringlike strokes with a crow quill pen or fine-tipped marker for the wood grain. Maintain the contour of the wood, going with the grain.



Fur



Hair



Grass

Fur, Hair and Grass
Use light dagger strokes or flowing contour lines for fur, hair and grass.

Start a Texture Sketchbook

A texture sketchbook will give you a quick reference point each time you draw. Begin developing yours with the techniques shown here, then add your own ideas and techniques as you discover them. I have folders with pages of experimental pen-and-ink techniques I developed for myself and they have come in very handy through the years.

Start With Basic Shapes

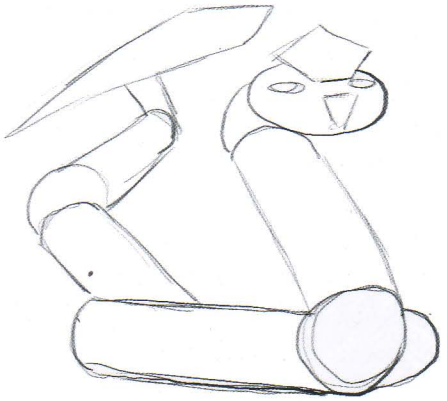
Even the most complex drawing begins with simple shapes. Picture all your drawings as shapes as you develop them.

Begin With Seed Sketches

Whenever you begin a new drawing, you'll want to start with seed sketches *made up of basic shapes and lines. These will help you work out the overall layout of your character or scene before you spend a lot of time on it.*



Seed Sketch Defines Your Overall Picture
Quick sketches made up of basic shapes help you work out your ideas.



The Serpent is Composed of a Series of Cylinders
Once you have your idea and basic pose down, simplify your subject by figuring out more specifically what shapes you're dealing with.



Develop Outline Drawings From Basic Shapes
Basic shapes help you work out things such as foreshortening and perspective for your outline drawings.

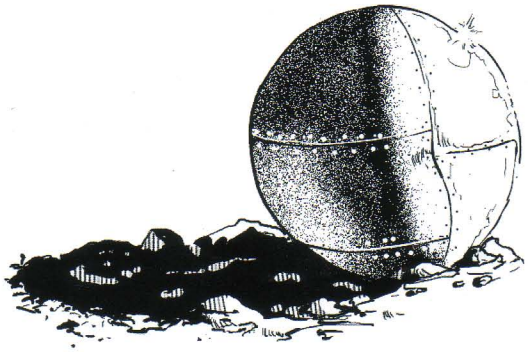


Texture and Shading Give the Shapes Form
With a solid outline drawing, you need only add textures, highlights and shadows to develop a fully-rendered creation.

Create Form With Light and Shadow

You know that everything, no matter how complicated it seems, is made up of basic shapes. So how do you give those shapes form to make them look three-dimensional? To do that you need to understand how light affects 3-D forms and how to represent its effects on paper.

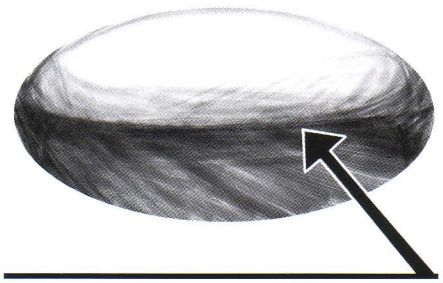
There are a few different types of light. *Ambient light* is multidirectional, often coming from more than one source. It's what you normally experience outside, in classrooms and shopping malls. It adds very little drama or excitement to a piece of art and makes it more difficult to see form and texture. *Direct light* generally comes from one source, such as a lamp, and shines directly at your subject. It is best for showing the form and texture of whatever you're drawing because it allows you to see deep shadows and bright highlights. It also creates *reflected light*, which is light's reflection from the ground into the shadow area of an object.



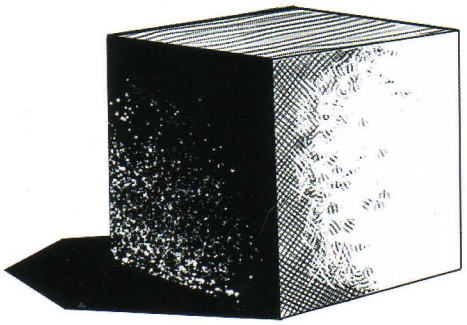
Light and Shadow Create a Sphere
When light strikes 3-D objects, it creates shadows and highlights. *Highlights* are the lightest areas, while the rest of your image will be in various stages of shadow.



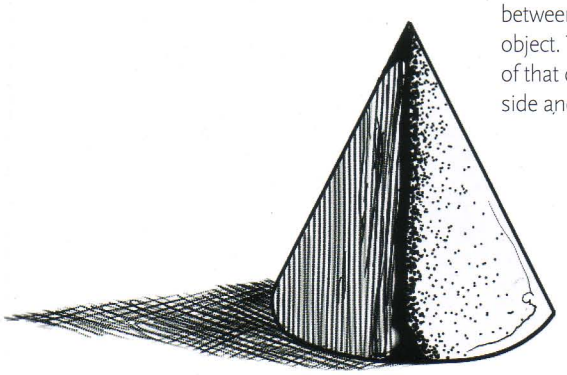
Practice With Simple Forms
In most cases the change from dark to light happens gradually. The brightest part of the object is where the light hits it directly; as the light dissipates, shadows creep in. The darkest areas are usually in the shadow cast by the object (called a *cast shadow*).



Represent the Light and Shadow Divide
Use heavy shading to represent the dividing line between the light and the shadow sides of any object. Then gradate the shading on either side of that divide, using lighter tones on the light side and darker tones on the dark.



Hard Edges
Hard edges are marked by extreme divisions between light and dark. They typically occur anywhere that two planes, such as two sides of this cube, meet. Look for them also in the centers of shapes at the divisions between light and dark and on soft-textured objects, such as human skin under extremely bright light.



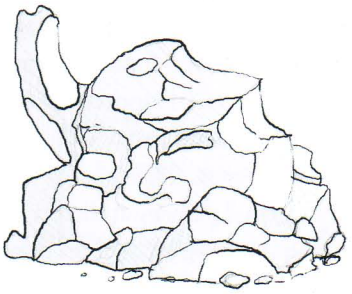
Light and Shadow Create Textures
The placement of the highlights and shadows creates the effects needed to show things like stone or cloth.

Use Light and Dark to Create Shape and Texture

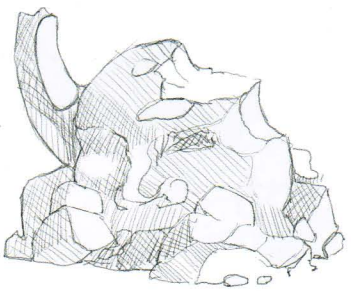
Creating a believable drawing depends on your ability to manipulate the lights and darks to simulate textures. When light hits a crumbled stone head, it creates a pattern of lights and darks. That pattern is different from, say, the pattern created by light on a leather jerkin.



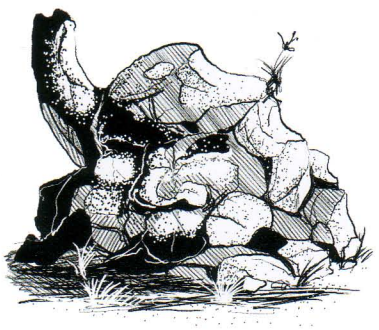
1 | Begin With Basic Shapes
Lightly sketch in the shapes that make up the stone head. After you're done, erase the loose strokes so you can plan the lighting.



2 | Outline the Forms
Since the rock is a rough surface, you can be quite loose here. Use a fine-tipped black pen or marker to outline all the rock. Don't do the shading yet. Remember to do the division line between the light and the shadow area.



3 | Identify the Shadows
Use your pencil (HB or 2H is good here) to outline where the shadows will start. Shadows often begin at the very edge of a figure if there is a single direct light source, following the contour of the shape. Don't make the mistake of just doing it in a straight line. Use hatching for back shading, and crosshatching for the solid black areas.

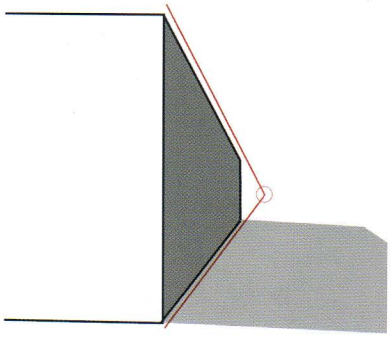


4 | Complete the Shading
With the same pen or marker, use crosshatching for the darkest shadows. Either save the small white areas or use a white correction pen to fill them back in. Trace over the diagonal lines you made before.

Perspective and Proportion Basics

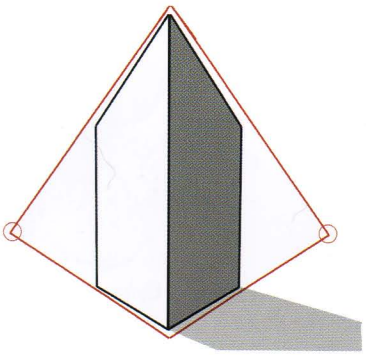
Perspective techniques are used to create the illusion of depth and distance on paper and other flat surfaces. *Foreshortening* is the perspective technique whereby lines or surfaces are made to appear shorter than they actually are in order to show depth.

Proportion is the size relationship of one thing to another. Objects or figures in the foreground of a drawing should appear larger in relation to those in the middle ground or background. We've all seen pictures that look out of whack because the proportions are off. By carefully placing familiar objects of a known size (called *perspective markers*) in your drawing, you can give the viewer a proper sense of depth. To determine the correct size for each object though, you need to first figure out what kind of perspective you're dealing with.



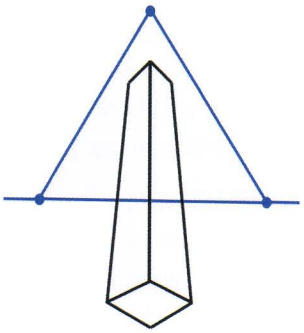
One-Point Perspective

One-point perspective is used for a straight-on view, not looking up at an angle or around corners or using peripheral vision. The perspective lines all lead to one *vanishing point*, the point on the horizon line where all such lines converge. The *horizon line* represents the immediate impression of the viewer's eye level.



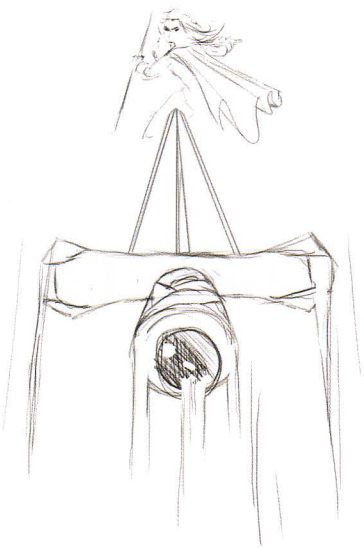
Two-Point Perspective

Two-point perspective is used for situations such as when you're standing on a street corner and can see two sides of a building at the same time. Each side of the building recedes to a different vanishing point on the same horizon line.



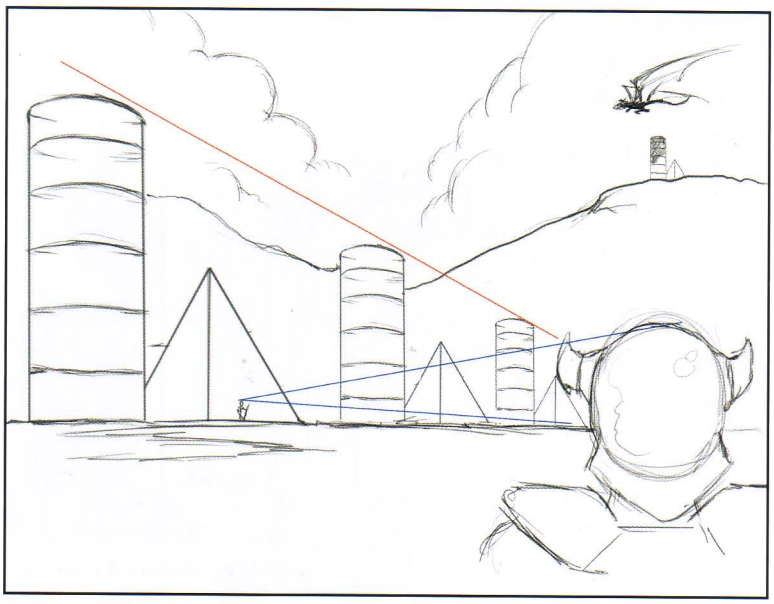
Three-Point Perspective

Three-point perspective would be used if you were to walk all the way up to that corner building and look up. You could see the sides in your peripheral vision and the height as it juts into the sky. Three-point perspective gives a sense of height, depth and width.



Perspective and Extreme Foreshortening

The dagger hilt is severely foreshortened as it flies toward our hero. In real life, the hilt would need to be much bigger to fit in a hand. However, since we are looking almost straight at the hilt, much of its length is hidden.



Perspective Markers Indicate Depth and Proportion

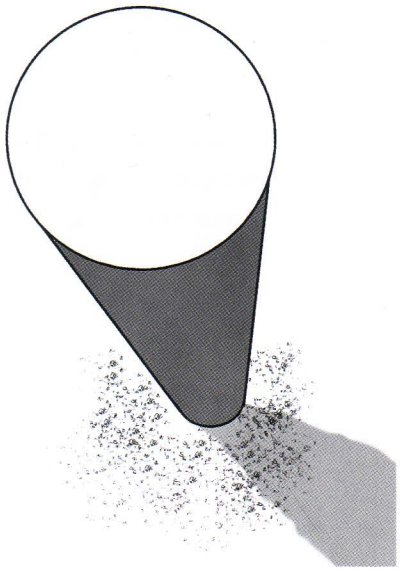
The perspective markers here are the towers, the pyramids and the dragon in the distance. By incorporating the same elements in the background as in the foreground, we have an idea of how big that dragon actually is. The blue and red lines recede toward the vanishing points.

Point of View Determines Perspective

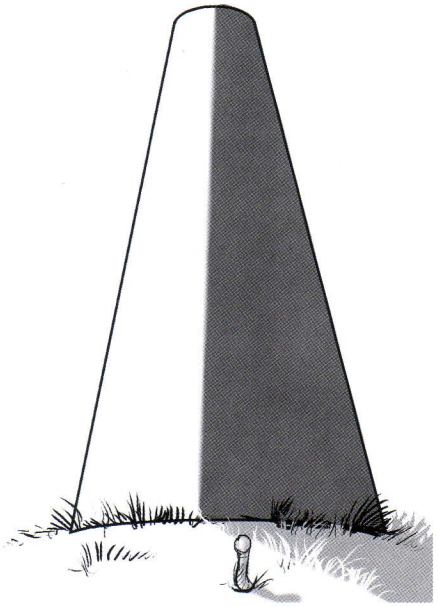
Perspective changes depending on your point of view or the vantage point from which you see things. How your characters and subjects appear and how you apply foreshortening depends on the point of view from which you draw them. The horizon line represents the eye level of a person looking straight ahead. We talk about other points of view as they relate to that horizon line. There are three main points of view or vantage points.

- **Bird's-Eye View** means the viewer is looking down on the scene, or from above the horizon line. It appears as though you are in the air looking down. Used quite a bit in movies.
- **Worm's-Eye View** means the viewer is looking up at the scene, or from below the horizon line. It can do two things the bird's-eye view can't, it can either make something appear really large, or make the viewer feel really small (without hurting any feelings of course).
- **Eye-Level View** means—you guessed it—the viewer is looking straight on at the scene. You are here, says eye level.

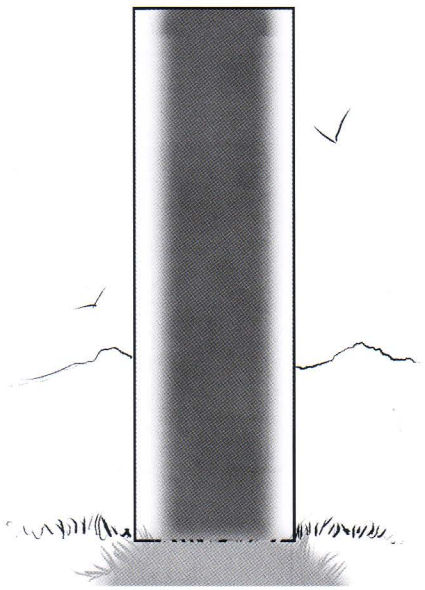
The point of view is one of the many things you should be working out with your seed sketches.



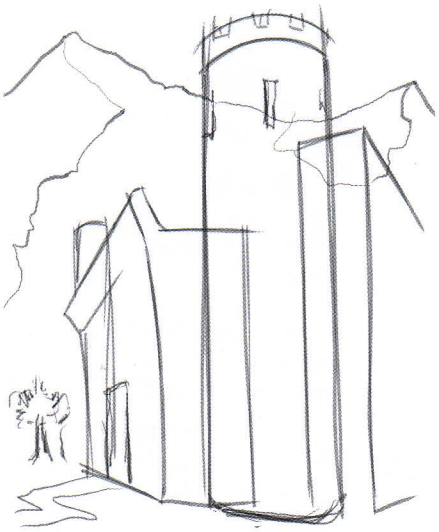
Bird's-Eye View of a Cylinder
What's nearest you (or the viewer) is always going to look bigger proportionally than things that are farther away. Looking down on the cylinder from above the horizon line, the top appears larger than the base.



Worm's-Eye View of a Cylinder
Looking up from a worm's-eye view, the base of the cylinder is closer to the viewer and the vanishing point is somewhere up in the sky.



Eye-Level View of a Cylinder
A straightforward introduction to an even plane with a common horizon gives the viewer the feeling of being in the scene from a natural standpoint without lying on the ground or flying in the air.



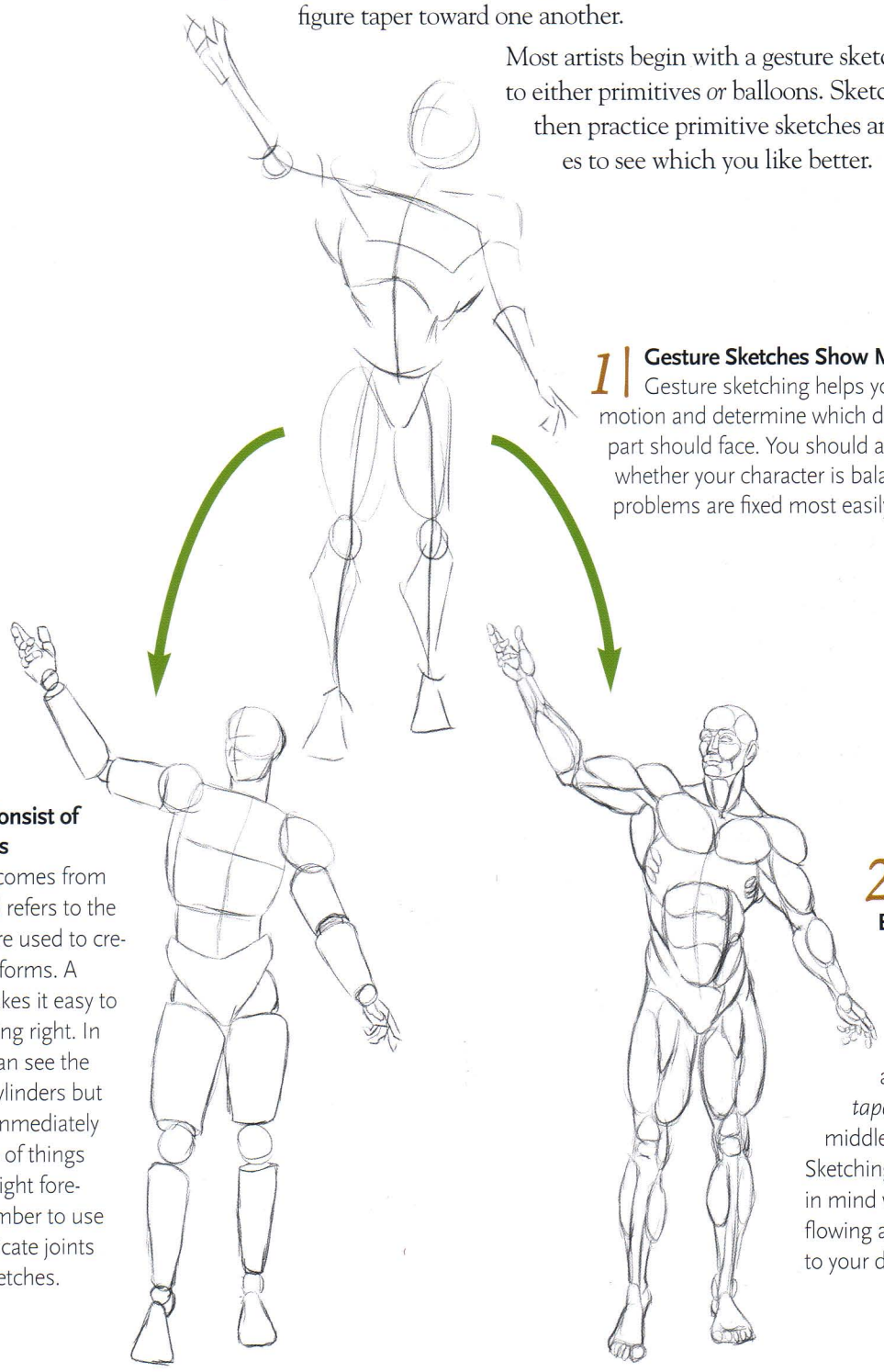
Draw Through to Keep Your Perspective Consistent
Draw all sides of your subject, even portions you can't see. This will help you more believably draw the parts of the object that you *can* see.

Begin With Foundation Sketches

There are three types of foundation sketches used to plan any drawing:

- **Gesture sketch.** A very loose, rough line drawing where you try to capture just the motion or pose of your subject. It may be little more than a stick figure with some perspective lines.
- **Primitive sketch.** A drawing that consists of very simple forms such as blocks, spheres and cylinders.
- **Balloon sketch.** A drawing in which the main shapes or muscle points of a figure taper toward one another.

Most artists begin with a gesture sketch, then move on to either primitives *or* balloons. Sketch the gesture, then practice primitive sketches and balloon sketches to see which you like better.



1 | Gesture Sketches Show Motion and Direction

Gesture sketching helps you get the feel of motion and determine which direction each body part should face. You should also be able to tell whether your character is balanced or not. Balance problems are fixed most easily in a gesture sketch.

2 | Primitives Consist of Basic Shapes

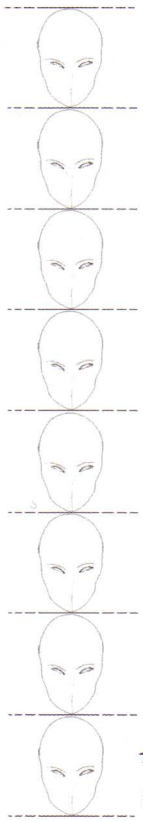
The term *primitive* comes from the 3-D art field and refers to the basic shapes that are used to create more elaborate forms. A primitive sketch makes it easy to get the foreshortening right. In this example, you can see the bottoms of some cylinders but not others, which immediately gives you the sense of things tilting toward you (light foreshortening). Remember to use little spheres to indicate joints in your primitive sketches.

2 | Sketch Muscles With Tapering Balloon Shapes

Ever try to squeeze two water balloons together? The balloons' effect on one another is called *tapering* (thick in the middle, thin on the ends). Sketching with this image in mind will give a more flowing and organic look to your drawings.

Fantasy World Proportions

There are many types of creatures and beings in a fantastic world, not including the new ones you'll create. The only real standard for them is what's been set down by folklore and mythology. This reference chart provides approximate proportions for body size based on traditional standards, but it's by no means mandatory to follow. Draw variations any size you want. Just keep head measurement in mind.



What's Head Measurement?

Head measurement is a typical size-relation device used in most art disciplines to determine the height, width and depth of a figure in relation to itself. Begin by measuring a character's head from top to chin, then create a stack of heads to determine how tall that character should be. You can even use head measurement from side to side to determine width.

"Heads" Make an Easy and Reliable Proportioning Tool

While fantasy humans are generally seven to eight heads tall, proportions are all flexible in the fantasy world. This does, however, remain an easy way to measure.

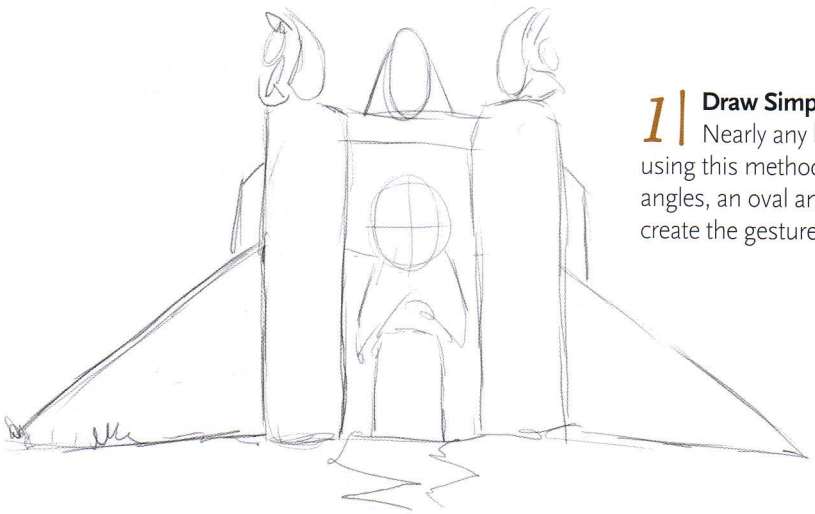




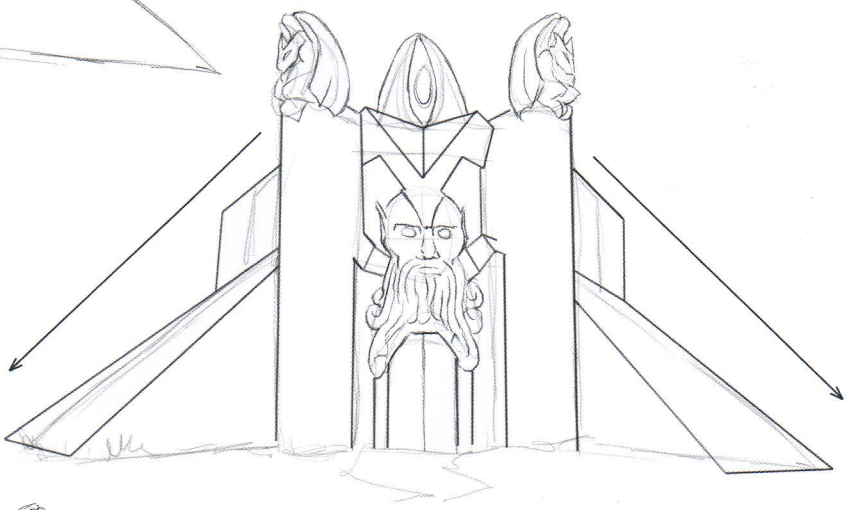
Basic Architecture and Perspective

Let's combine what you've learned about perspective and sketching techniques to draw some architecture.

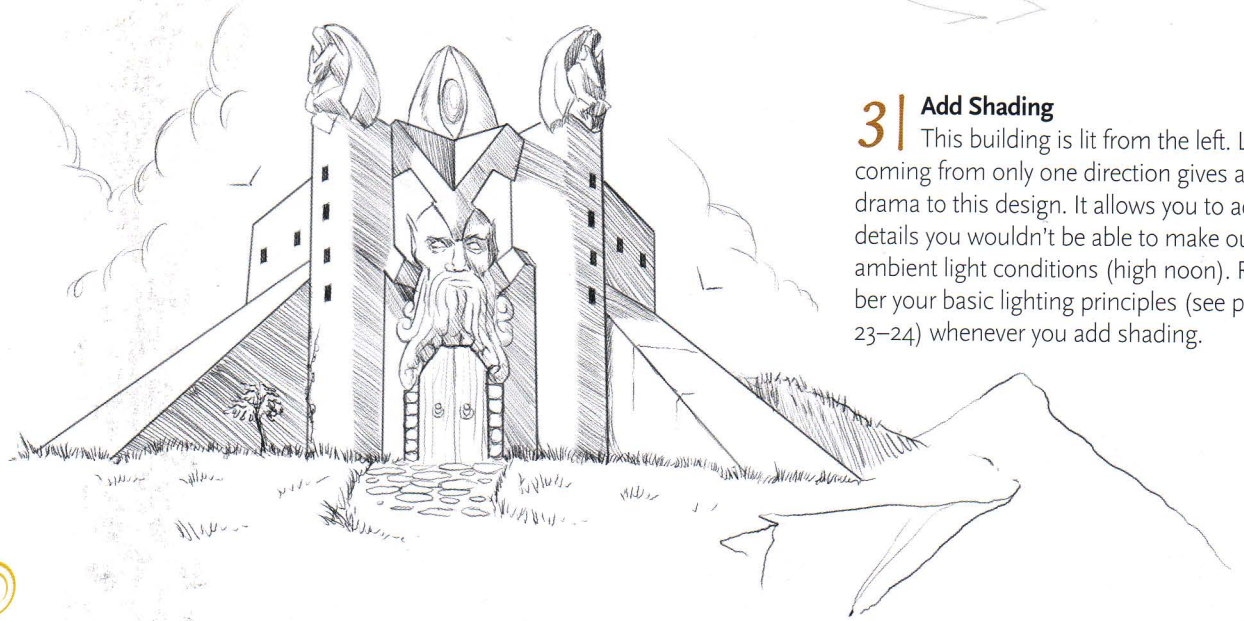
Not only providing atmosphere and setting, mysterious buildings do much to help give life to fantasy realms. Some of the most solid and simple designs can be very foreboding. Using the primitive method from gesturing allows you to get an immediate impression of perspective and overall shape. More complexity can be added as you go on, but getting the initial concept is what's important.



1 | Draw Simple Shapes
Nearly any building can be created using this method. Use some cylinders, triangles, an oval and odd triangle shapes to create the gesture drawing of the building.



2 | Add Details
Make sure the tops of your buildings point toward the horizon line. Add little details to give your building history.



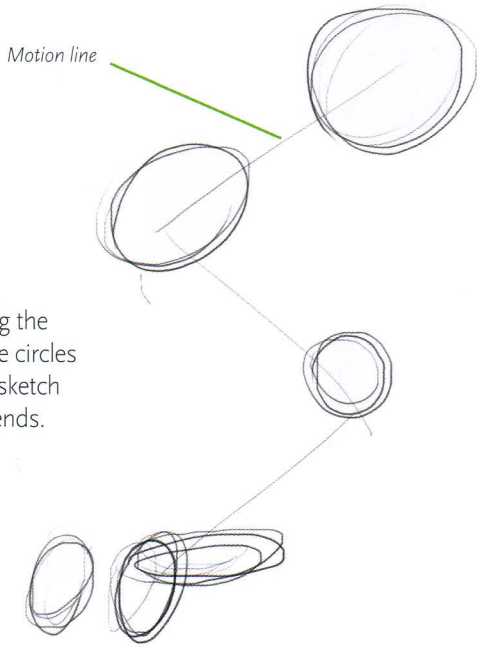
3 | Add Shading
This building is lit from the left. Light coming from only one direction gives a lot of drama to this design. It allows you to add details you wouldn't be able to make out under ambient light conditions (high noon). Remember your basic lighting principles (see pages 23–24) whenever you add shading.

Draw Limbs With Sweeping Circles

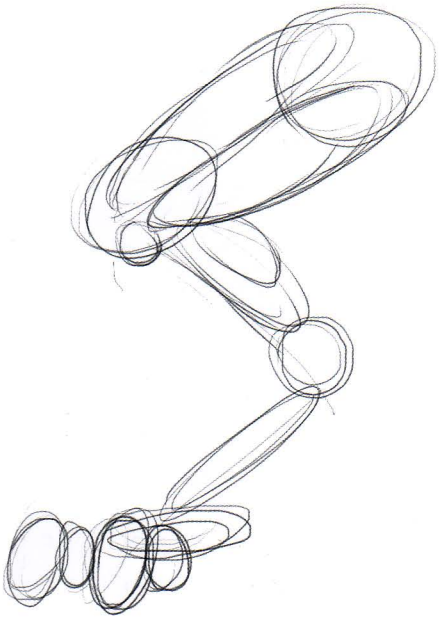
The bodies of organic beings, such as people and animals, are made up of nothing but circles and spheres that generally follow a motion line. The *motion line* indicates the basic structure or flow of the being and tells you where to place its features.

Practice some sweeping circles before beginning this drawing. Take your time and sketch loosely. It's important to take a relaxed approach to your work.

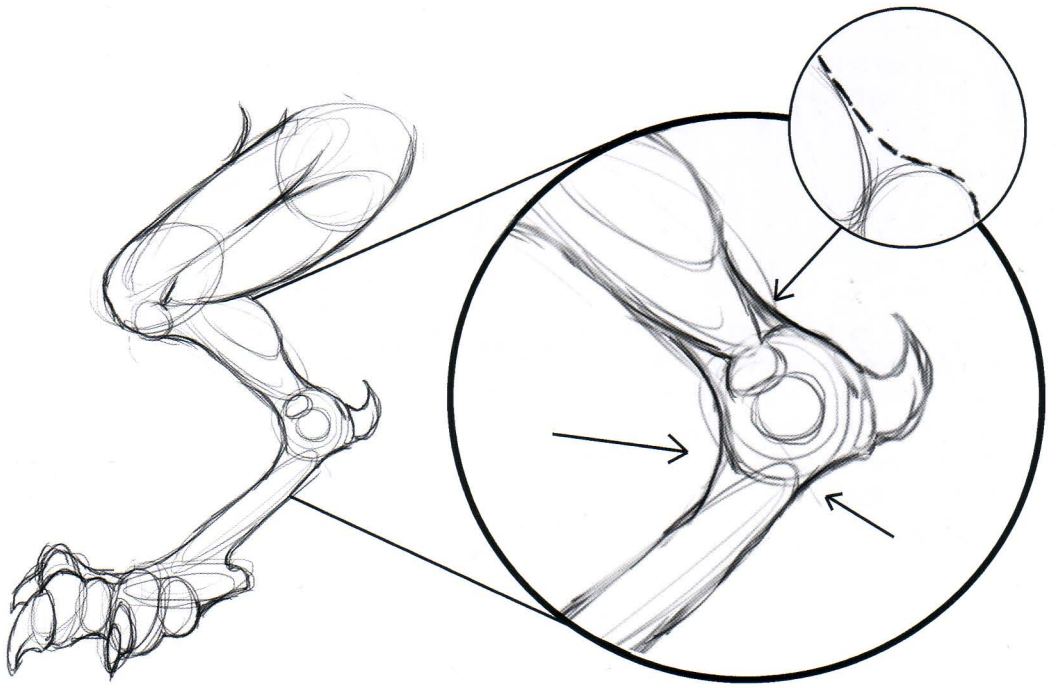
You'll use this same technique as you begin to include more details in your drawings. The circles just become smaller and smaller to create muscle striations, veins, facial features and almost any other part of an organic creature.



1 | Begin With the Basics
Draw a motion line indicating the basic bone structure of this leg. The circles are the connecting points for your sketch ovals and indicate where the leg bends.



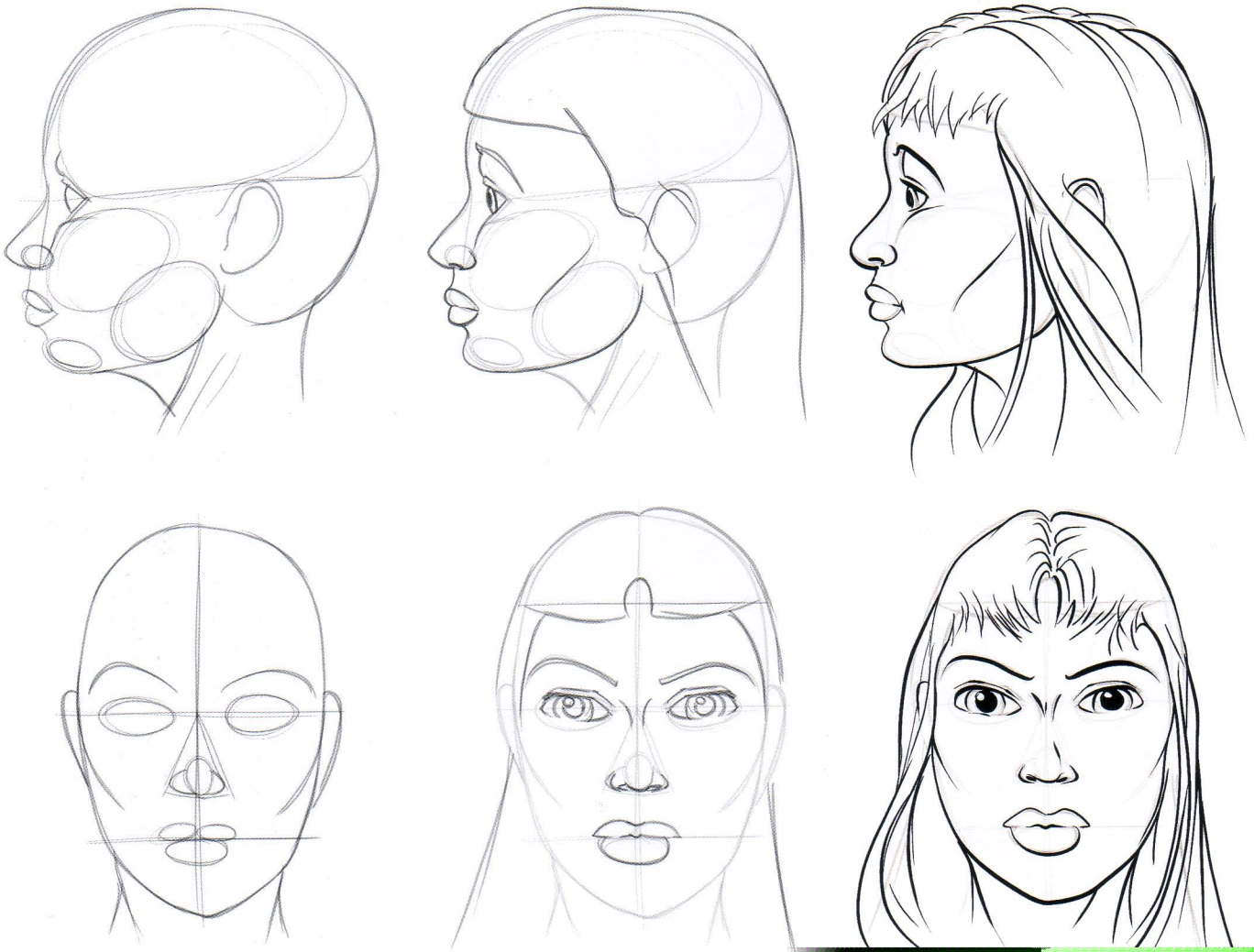
2 | Indicate the Muscles
Using the sweeping circles you practiced on page 19, fill in the muscle areas.

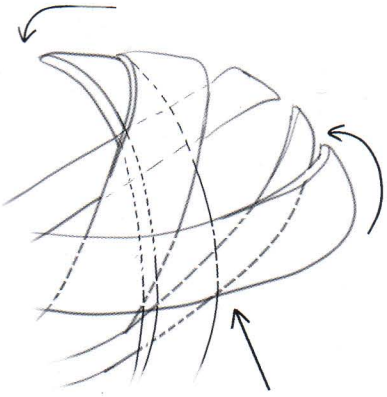


3 | Draw the Skin Contour
Outline the muscular area. When you reach the joints where the circles are, bridge the gap with smooth contour lines (see page 18).

Stack Sweeping Circles to Draw Faces

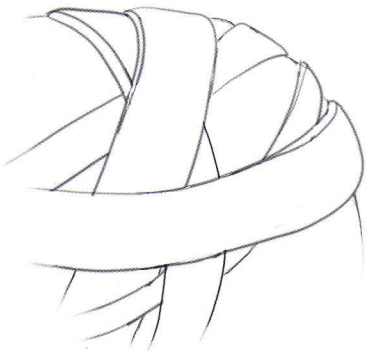
The sketch motion techniques and basic principles you've practiced so far will give your art a more flowing nature. Use them now to draw faces. Getting comfortable with the flow of drawing will help inspire you so you spend more time drawing and less time stuck by the "great white blank page."

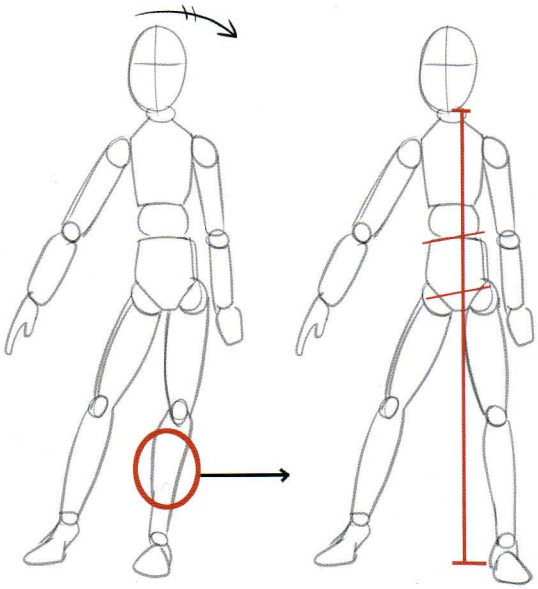




Draw Through to Create Complex Straps

You don't need to be this elaborate, but it certainly will enhance your draw through perception. Follow the dotted lines to draw through each strap.





How to Achieve Proper Balance

If you find you have a character that appears off balance, first look at how the hips and feet are placed and spaced. At least one heel should be aligned with the body's center to give a center of gravity.



3 | Add Details to Finish

Add more strap details. Use bar sweep strokes for the armor and leather straps. Use quick bar sweeps to draw inside the larger straps you already have. Studs traditionally used on leather armor give the character authenticity and add variety to the design. Carefully erase your gesture lines when you have finished.

A Word On Inking

Inking adds a sense of uniformity and weight to an illustration, helping create a much neater, well-organized sense of design. Inking can be a very challenging but rewarding experience. I will show you how to make the most of your tools and your time. But nothing beats practice!

Ink your drawings in the following order for the best results:

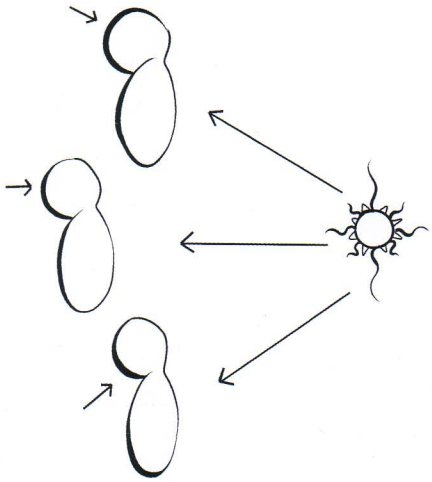
1 Block in the blacks.

2 Add outlines.

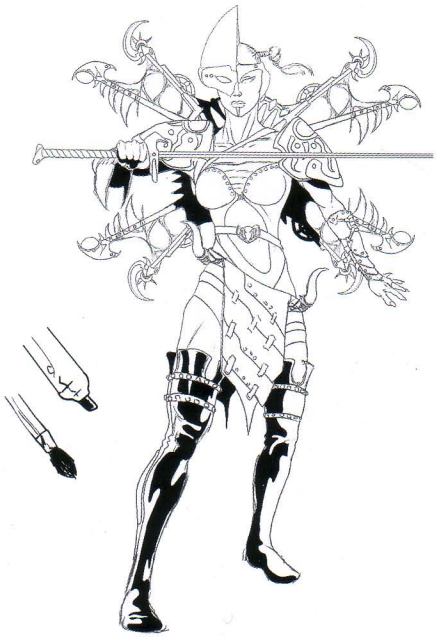
3 Fill in details, working from the shadows to the highlights.

Blocking in the black areas first will help you decide the amount of line weight you should use and the direction of light. Some aspiring artists end up with their line weight work in opposition to the light source. Blocking in the blacks first serves as a solid reminder and helps reduce such mistakes greatly.

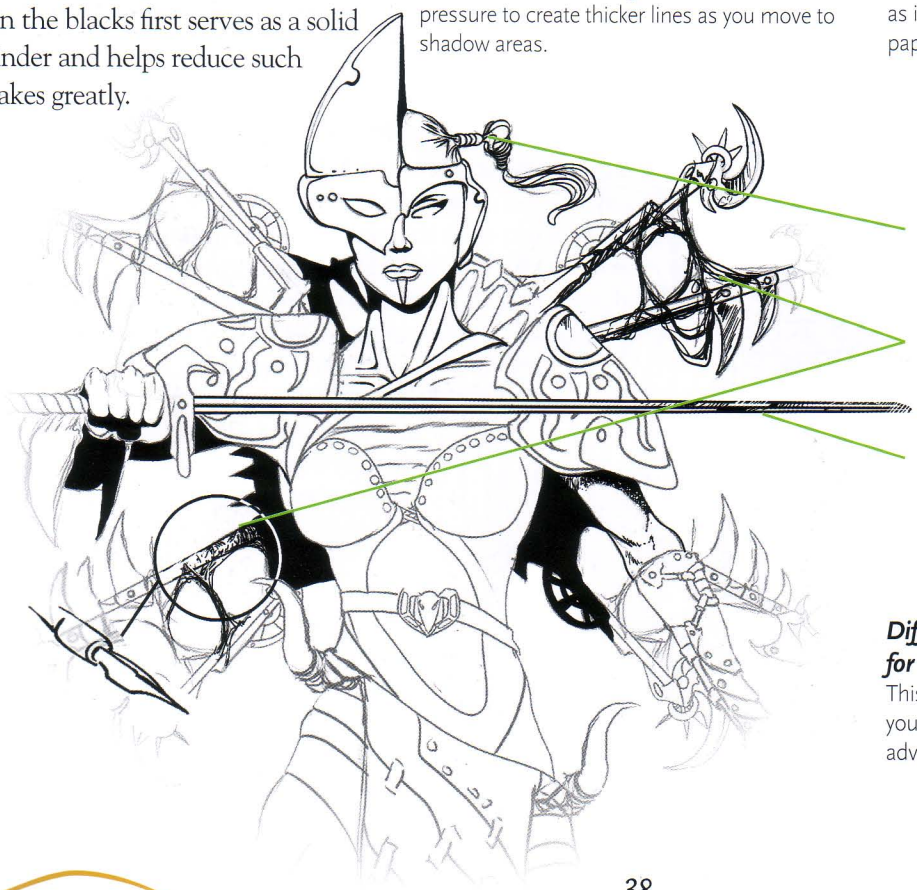
Just as you would do a texture from dark to light; the same applies to the big picture. Add dark areas first, then add the finer details.



Control Line Weights With the Brush
By pushing down gently with a loaded brush you can create subtle differences in line strength. Light strokes produce thin lines for areas closer to the light source. Increase pressure to create thicker lines as you move to shadow areas.



Filling Large Areas
Both a flat no. 2 brush or an India ink marker work well for quickly filling in dense areas. Make sure your surface is a heavy bristol or double-layered art board, as ink tends to bleed through standard paper and even some art papers.



Brushes *are best for line contour work, outlining, adding weight and graceful flowing lines for clothing and cloaks.*

Crow quill pens *are great for crosshatching, short detail strokes, loose ink rendering and getting into small spots.*

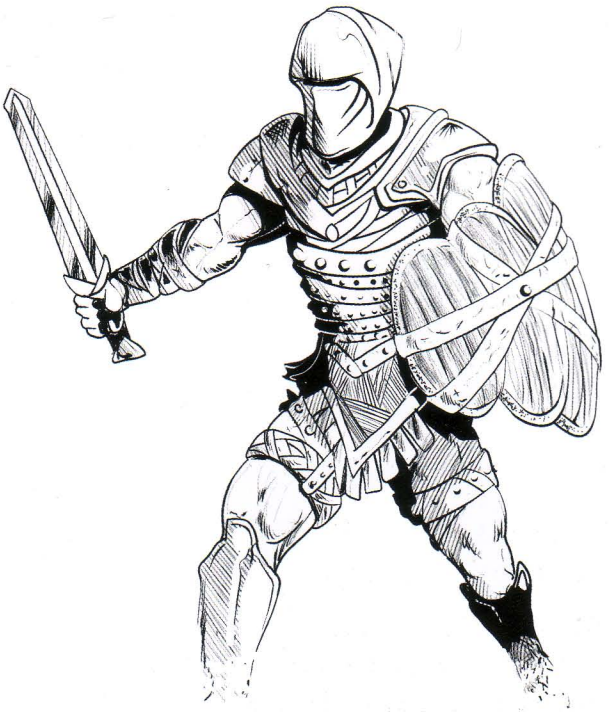
Technical pens *are superior for pointillism, making straight edges and creating patterns that require exactness in line width.*

Different Tools Work Best for Different Techniques
This is only partially inked so you can see the different advantages of each tool.

Inking Approaches

There are many approaches to inking, and finding the right one for you is just a matter of experimenting. I use line-contour, full-texture and high-contrast inking frequently. Together, these three give you tons of options for every picture.





Full-Texture Inkin

Dragons

Dragons are mental giants compared to most mythical beasts. Many stories depict them as powerful as the mightiest sorcerer you can imagine. Every dragon is unique, and its appearance generally matches its personality. Although dragon characteristics continue to evolve, some traditional features are typical. These include:

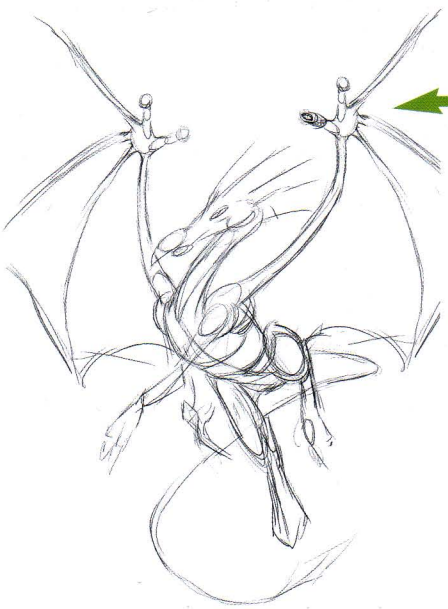
1 Lizardlike features
2 Batlike wings
3 Catlike or dinosaurlike legs
4 Snakelike necks

Considering the number of lizard, bat, cat and snake species there are, you can imagine the variations possible. Once you stumble upon a combination that inspires you, a natural style for your dragons will emerge.

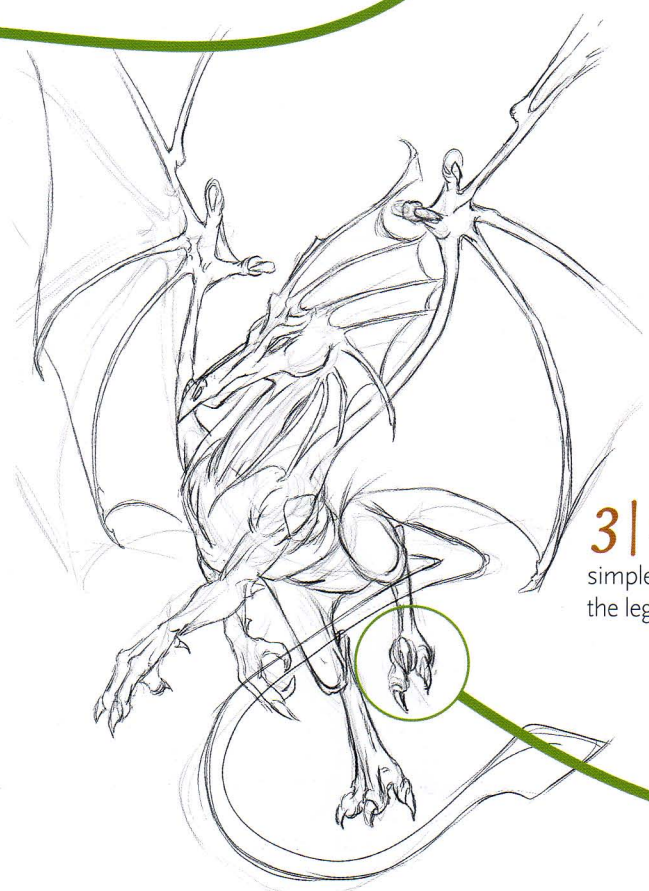
1 | Begin With Seed Sketches
Some artists draw dragons as very alligator- or even doglike. Mine look more birdlike in terms of head construction. No matter what you base your dragons on, focus on the details to bring them to life.



Nice family-portrait style *Standoff pose* *Preparing to take flight* *Typical, static pose*



2 | Choose a Seed Sketch Pose and Begin Details
Most dragons require lots of foreshortening to give the viewer an idea of the immensity of their size in relation to themselves and the environment. Emphasize lots of foreshortening with the appendages like talons, legs and wings. Draw through to keep the effect of motion.



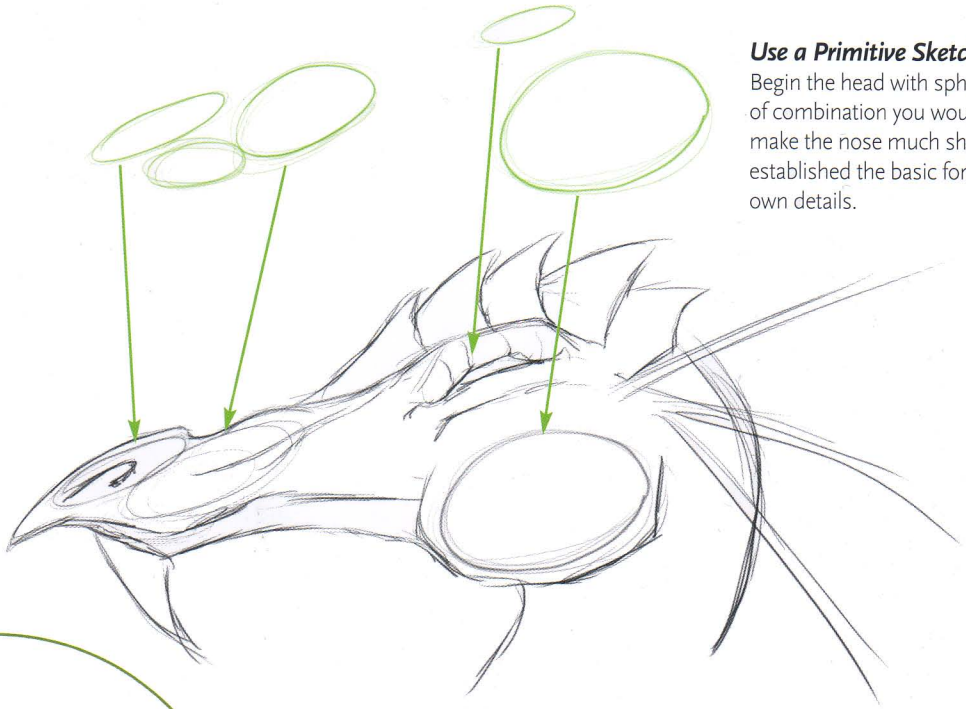
3 | Develop the Drawing
Vary the position of simple appendages such as the legs, claws and toes.



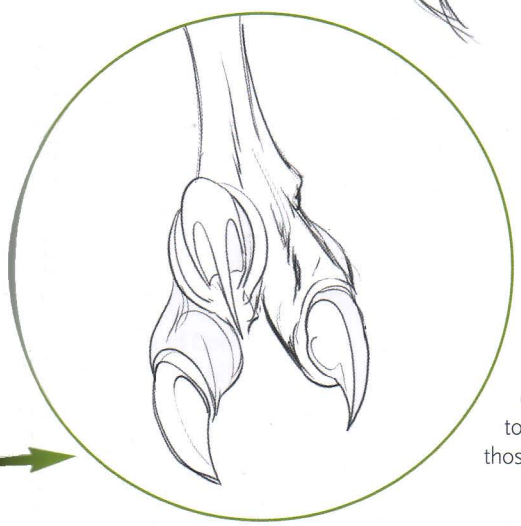
Create a Clay Model
Use modeling clay to sculpt a small claw. Then practice drawing your 3-D model from different angles.



Include Joints
Give all the limbs the appropriate number of joints; otherwise, areas of your creature that bend will look rubbery.



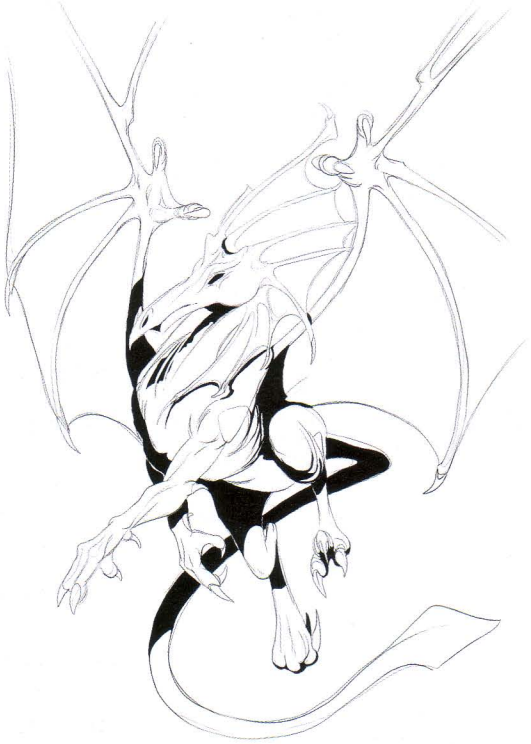
Use a Primitive Sketch to Begin the Head
Begin the head with spheres. Use the same sort of combination you would use for a horse, but make the nose much shorter. Once you've established the basic form, you can add your own details.

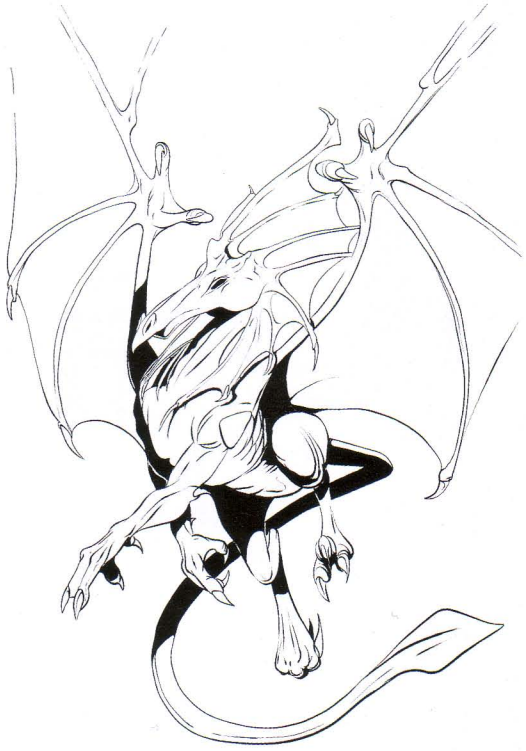


Vary the Positions of Each Claw and Toe
One foot can contain many different angles. Foreshorten the middle toe more than the others to make those claws really look active.

Practice Drawing Body Parts

If you draw one type of creature often, it's good practice to draw challenging or difficult parts from various angles and perspectives to become more familiar with how those parts are constructed and how they move. Many artists have trouble with dragon claws and toes.





4 **Add the Darkest Areas**

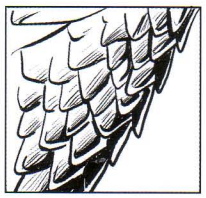
Use solid black for the parts of the dragon in shadow, varying the shades according to the depth of the shadow. The very darkest areas should be solid black. You'll have to determine which are the most important to include to give the dragon a solid feel.

5 **Add Lines and Textures**

The lines of a dragon are long and sleek, so a brush is best for most of the line work. Use heavier lines to show the dragon's muscle and give dimension to the tail.

Texture Details

You'll want to use less detail at this point if you're planning to add color.



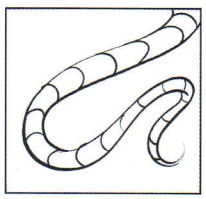
Scales



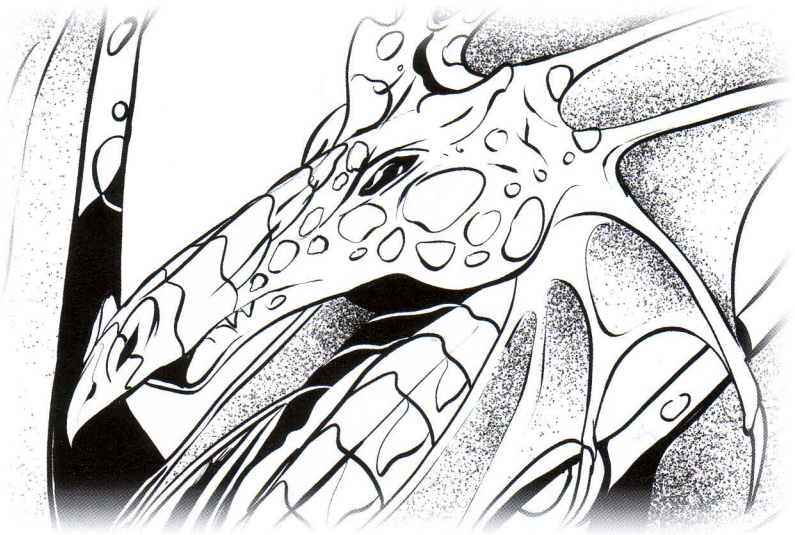
Plates



Membrane



Tail contour



6 **Finish the Drawing Details**

The line weights work here to help the viewer gain a sense of light distribution and depth. The pen size can vary. Just remember that the larger the point of your pen, the more difficult it will be to do tightly detailed work. Use pointillism to add the shadows in the wings.



Coloring Key

- BODY BASE — *Quinacridone Red or Cadmium Pale Red*
- PLATE BASE — *Indian Red*
- SKIN MIDTONE — *Indian Yellow*
- SKIN UNDERTONE — *Naples Yellow*
- WING PATTERN — *Ultramarine Violet*
- WING PATTERN — *Mauve or Violet*
- WING PATTERN — *Purple Lake*

Coloring Key Notes

These are the colors I used for this dragon listed by standard watercolor names. You can either look for the same colors at any art store, or approximate the colors with what you've got on hand.

7 | Add Color to Finish

Good observation of lizards and their kind will go a long way toward helping you enhance your own dragons. You may have noticed that the inner areas like the arms and chest of the dragon are much lighter than the rest of him, and even the scale pattern gradually fades to give a more convincing lizardlike feel.

Goblins

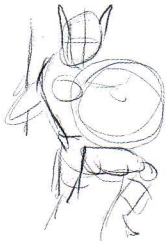
Goblins are a mainstay of the fantasy field, often serving as templates for other edgy animal-like warriors. They frequently appear in illustrations depicting battles against the main characters. Only rarely are they very smart.

1 | Begin With Seed Sketches

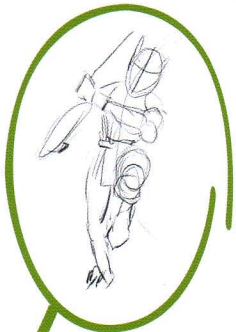
Foreshorten only slightly; you want to show as much of the creature as possible while keeping the figure in motion. Do as many seed sketches as necessary to find the goblin you want to draw.



Stalking out of the dark



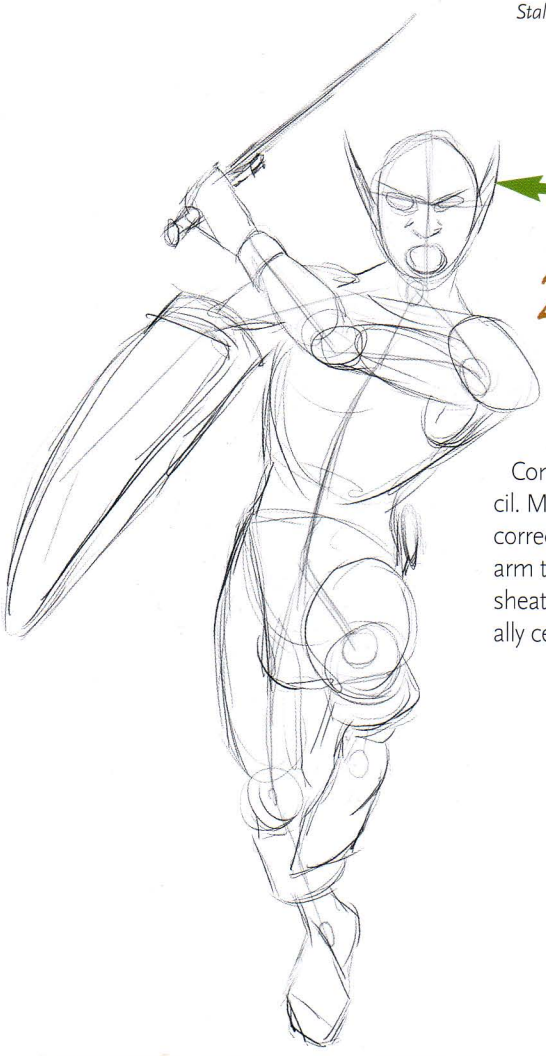
Unsuspecting, glancing over his shield



Running; he means business

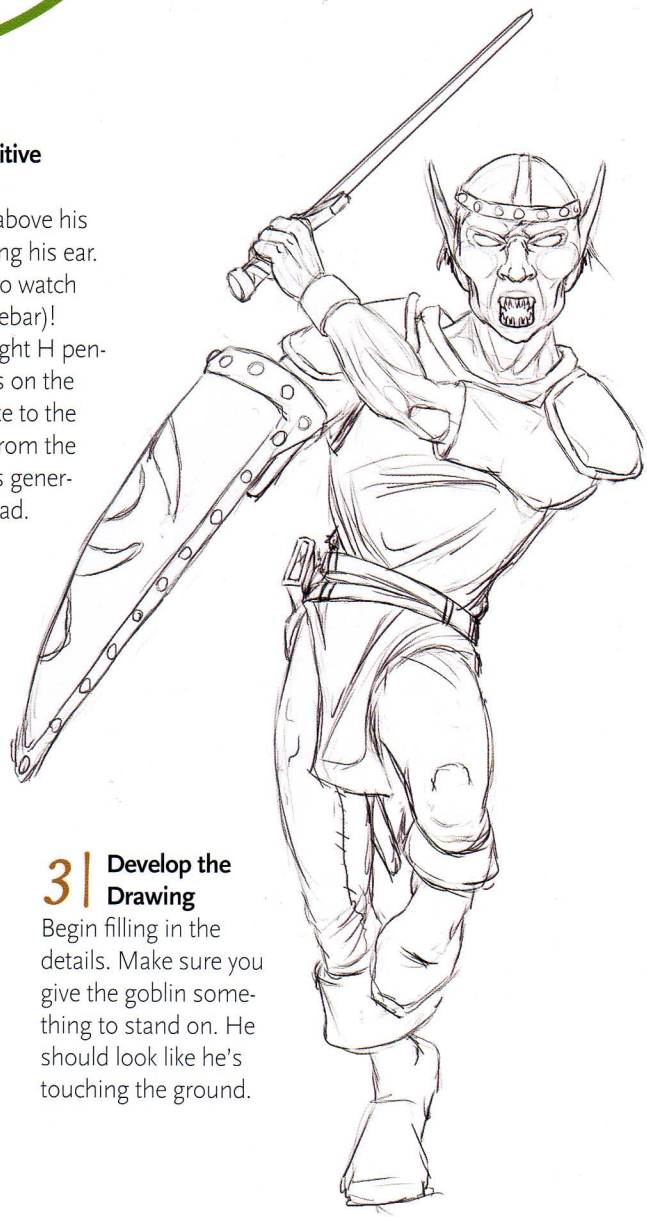


Angry, charging the person just off to the left of the viewer



2 | Develop the Primitive Sketch

The sword should be above his head but not touching his ear. It's very important to watch those tangents (see sidebar)! Construct loosely, using a light H pencil. Make sure the scabbard is on the correct side—usually opposite to the arm that draws the weapon from the sheath. If it's on the back, it is generally centralized behind the head.

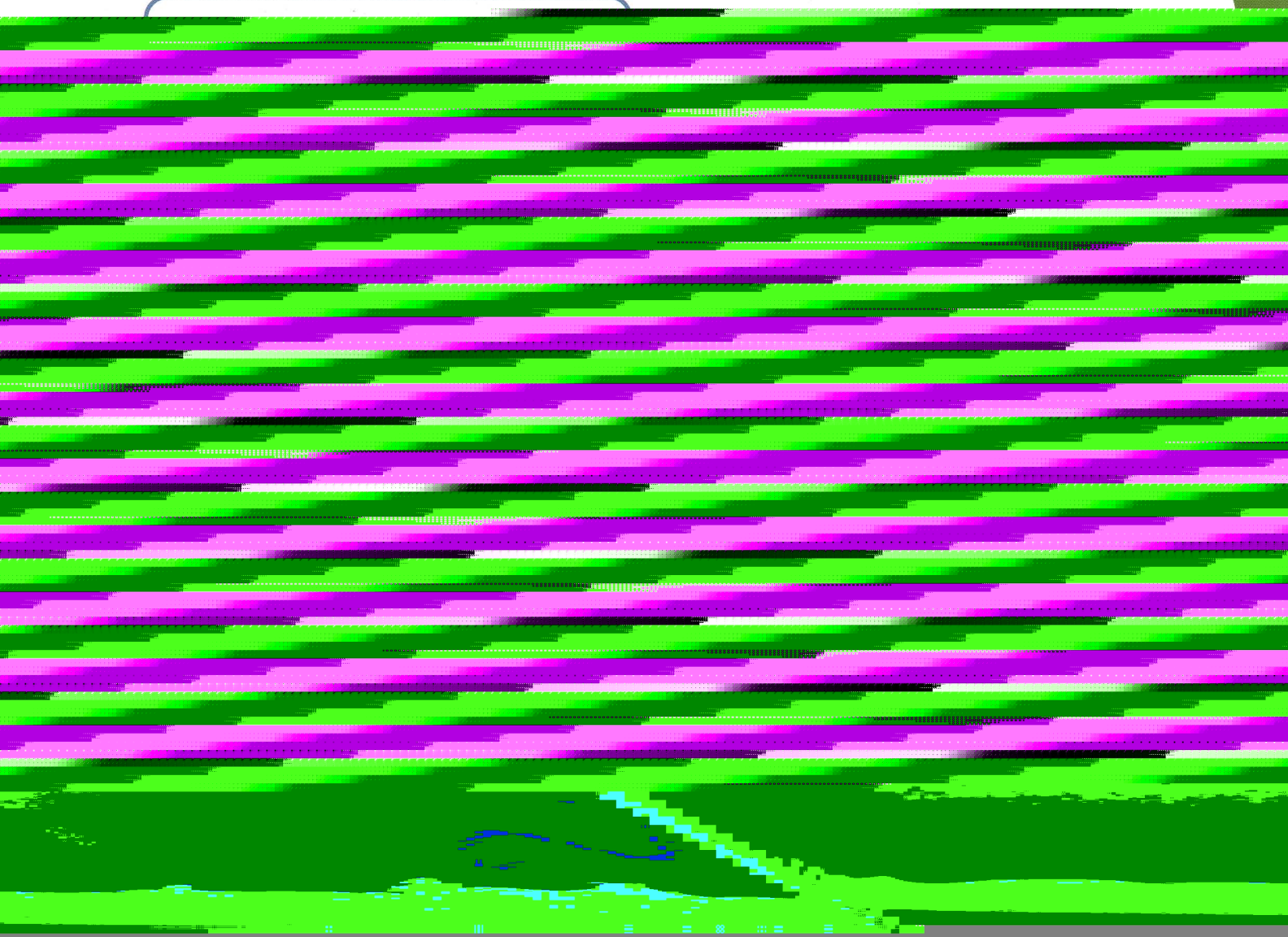


3 | Develop the Drawing

Begin filling in the details. Make sure you give the goblin something to stand on. He should look like he's touching the ground.

What's a Tangent?

A tangent occurs where two lines touch at a single point. In the case of the goblin, if there was a tangent between the lines of the sword and the ear, it would look like he was jabbing himself.



Demons

Demons tend to add intrigue rather than terror to a storyline. The presence of demons typically means that someone somewhere has been messing with things that they weren't supposed to—or that some prophecy has come to pass. The design of the demon itself should hint at the place that this malevolent entity came from; surround your demons with mist, fire, smoke, blazing energy, bugs or tiny demons. Body shapes may vary from human to animal to insectlike. Any way you look at them, demons exude malice and their body language is threatening. We'll be working here with a visitor from another dimension.

1 | Begin With Seed Sketches
Put yourself in a state of mind akin to a wizard; sketch like you're invoking your creation and let the ideas flow to you.



From another dimension



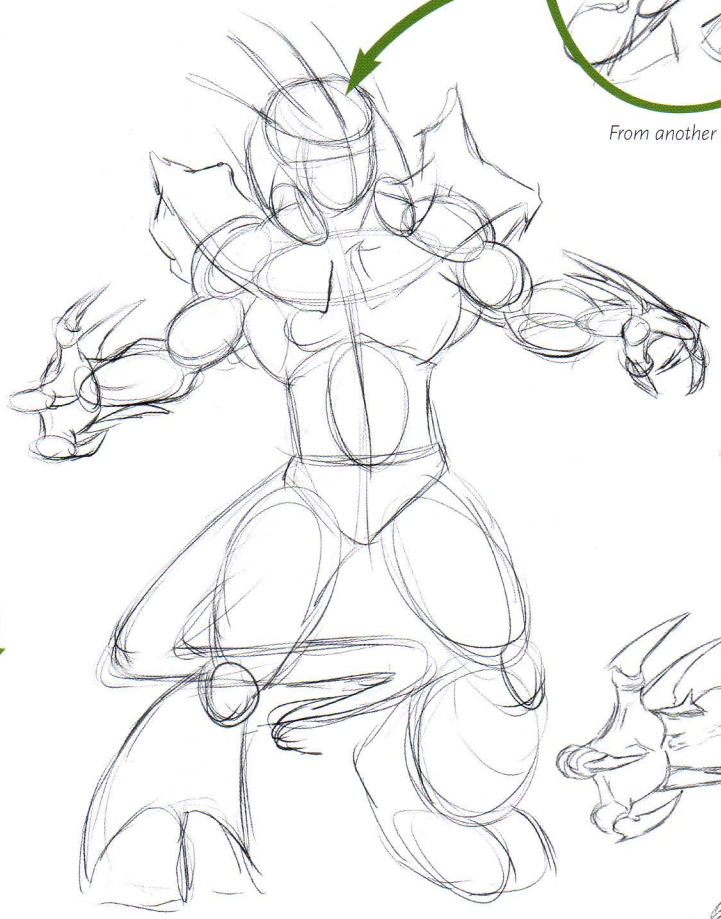
Armed and angry



Conjuring a ball of energy to use as a weapon or a spell



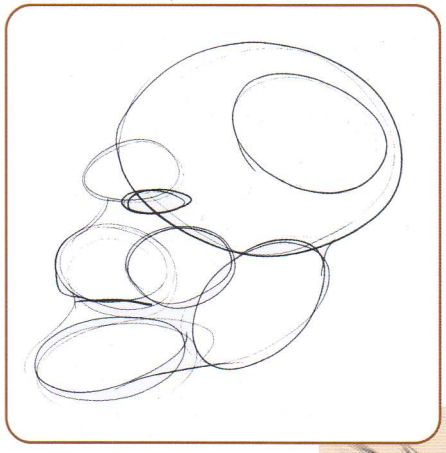
Just awakened and bursting from the ground

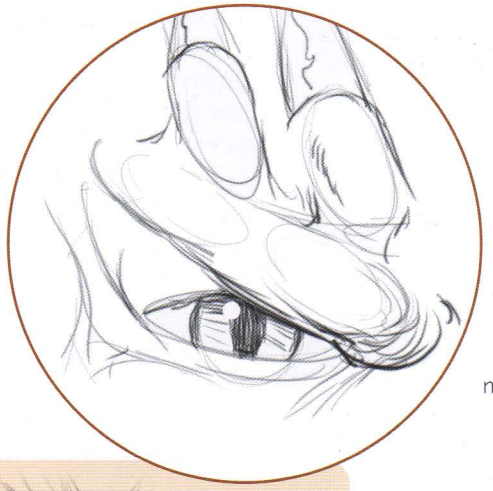


2 | Develop the Primitive Sketch
Draw the simple shapes. Draw all the way through. The body language of this pose should leave the viewer wondering what the demon's going to do next.



3 | Develop the Drawing By Section
Draw one section at a time, even covering up parts with another piece of paper to isolate a single area. Sometimes an initial idea can seem unapproachable when you look at the whole thing at once.



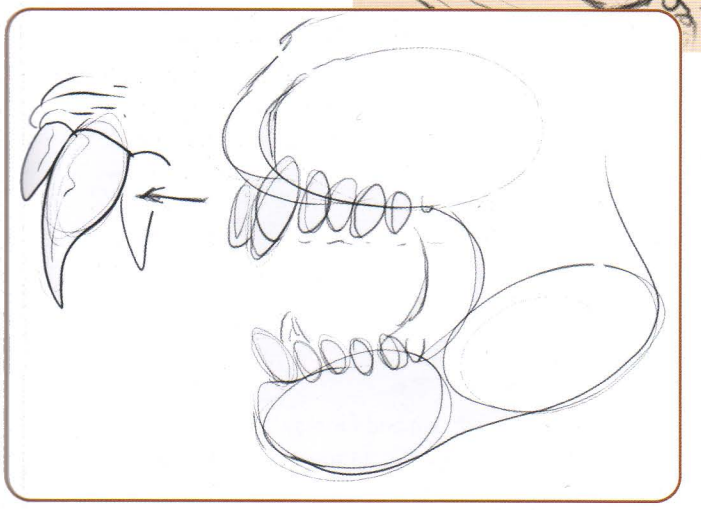


Demon Brows
Brows on demons (if they have them) point toward the bridge of the nose so the demons constantly wear a mean expression.

Develop the Skull With Basic Shapes
Use spheres on areas that are very pronounced. Draw side views, top views and more to cquaint yourself thoroughly with your character.



Head Perspective
This perspective of the head with the wraparound horns leaves the skull structure kind of a mystery, though it appears apelike. The not-quite-profile view (otherwise known as a 3/4-view) obscures almost half his features so you're only drawing a portion of the demon's horns and face.



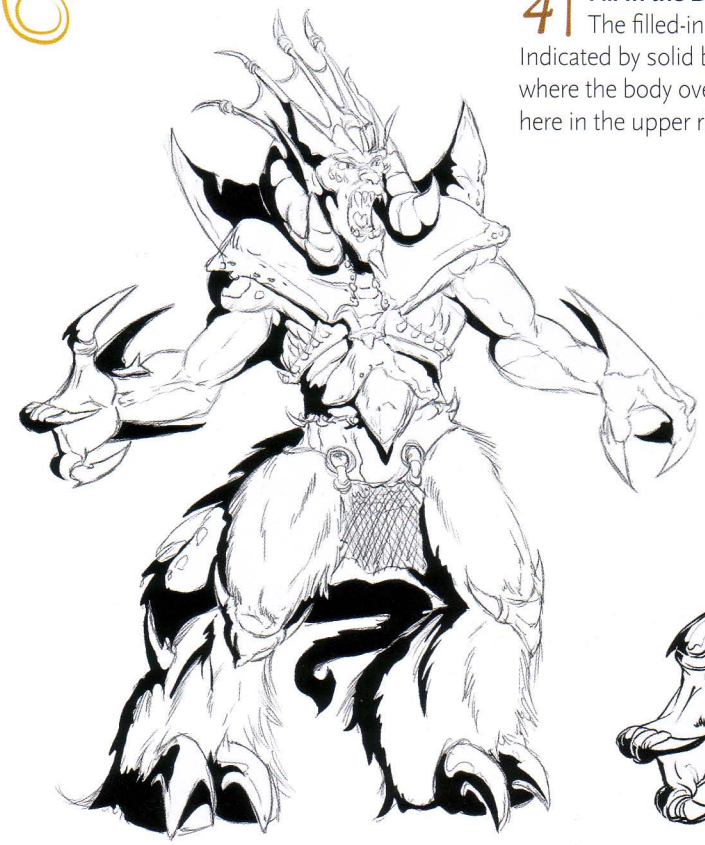
Placement of Demon Teeth
Make sure to place the demon's teeth in his gums and not just on top of them. They should look like they have roots.



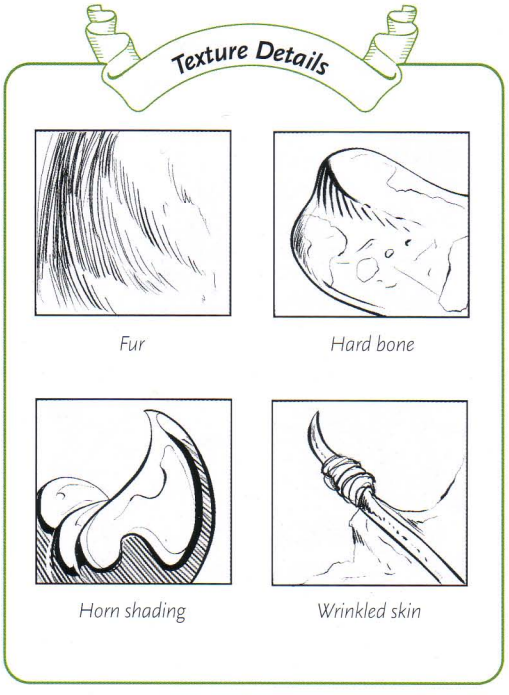
Demon Claws
A typical claw consists of eight spheres. Nearly any creature can be drawn with these. Place the the larger spheres on the inside to make up the main contour of the palm part. Place the rest from the largest near the palm to the smallest near the claw or fingertip.

4 **Fill In the Darkest Shadows First**

The filled-in shadow areas are abundant in this one. Indicated by solid black, these shadow areas are created where the body overlaps itself and opposite the light source—here in the upper right.







5 **Fill In Texture Hints**

The textures on the limbs, skin and fur may combine many types from nature. For example, imagine what a kangaroo leg would look like with rhinoceros skin. Perhaps your demon has hairy embellishments like sideburns running down its leg, while its upper body looks like a gorilla made of stone. To keep things simple and prevent a chaotic drawing, don't use too much detail; just hint at the textures.



Coloring Key

- TOP FLESH TONE — *Hooker's Green Dark*
- BODY ARMOR PLATES — *Alizarin Crimson*
- SKIN UNDERTONE — *Naples Yellow and Davy's Gray*
- HORNS — *Payne's Gray*
- LEATHER — *Burnt Sienna*
- NAILS AND CLAWS — *Naples Yellow Hue*
- METAL RINGS — *Gamboge Hue*



6 | Add Color to Finish

For the background, use the same palette of colors mixed together in various spots to give a sense of unity to picture. Mix a few of the base colors together to create variation in flesh tones, scales and fur. Never paint an area one solid color and leave it at that.

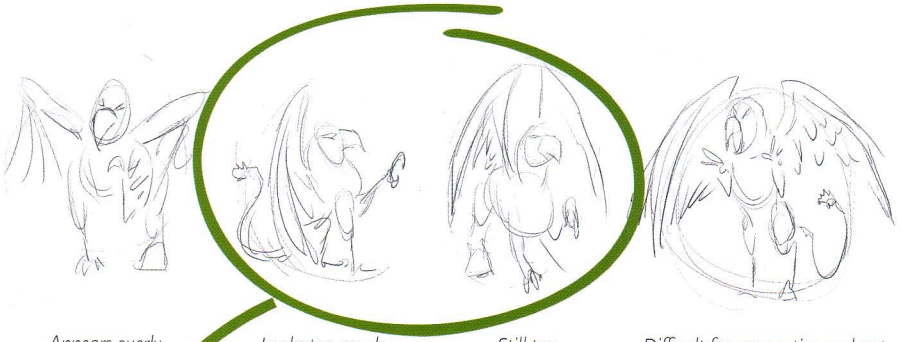
Make the Undersides Lighter

Much like that of the dragon (or any reptile), this demon's underbelly color is much paler than his top skin color. If you look at your own arm, you can see the transition in tone from dark to light.

Griffins

A griffin (also spelled *gryphon*) is an intimidating, regal combination of lion and eagle. They can be threatening when the need occurs, making them excellent guardians. I use griffins typically as mounts for princesses, knights and wizards.

1 | Begin With Seed Sketches
Think of a guardian animal, such as a dog. Then imagine what he would look like part eagle and part lion.



Appears overly menacing

Looks too much like a heraldic symbol on a shield

Still too menacing

Difficult for perspective and not at all regal



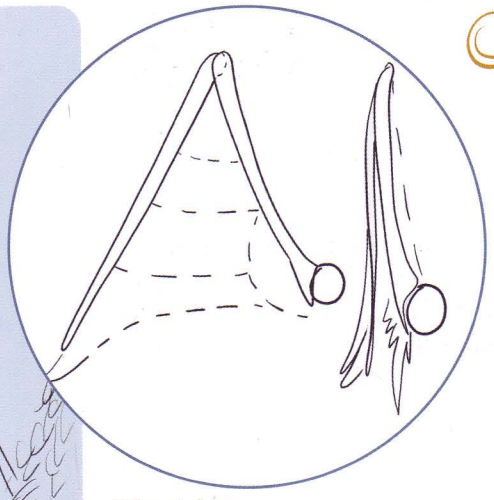
2 | Develop the Primitive Sketch
Use a series of overlapped spheres and circles to show foreshortening. Add some interpretive line strokes to give the feeling of feathers. Be sure to draw through!



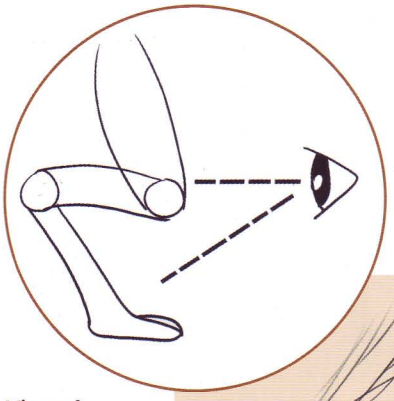
3 | Develop the Drawing
Loosely define the line to portray the fullness and fluffiness of feathers. Most of this drawing's development will happen when you add shadows.

Feather Textures
Use overlapping feathering strokes to draw feather texture and direction (see page 19).





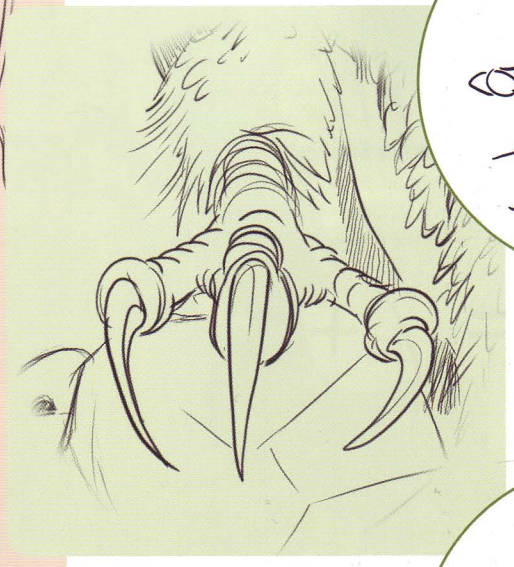
Wing Joints
Wings bend, so they must have joints. There are two main joints in the wings. Add the rows of feathers between them as indicated by the dotted lines.



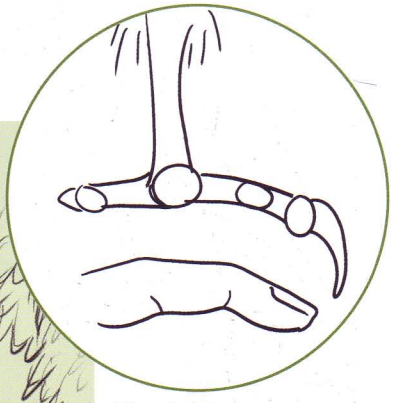
Viewer's Perspective of the Leg
When the viewer looks at the leg straight on, only the knee and the bottom portion of the leg are visible.



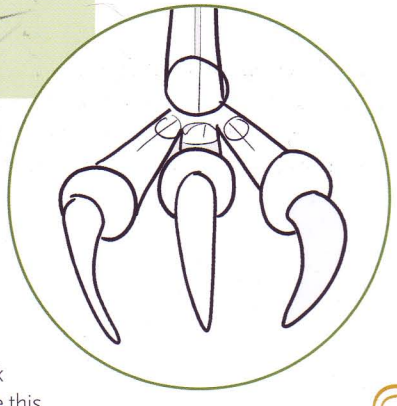
Foreshorten the Leg
The lionlike leg is at a sharp angle here. Make sure the kneecap overlaps a good portion of the leg to show this.



Claw Texture
Use contoured overlapping lines to give the impression of the accordionlike, very flexible aspect of the skin.



Claw Joints
Claws bend in much the same way as our own fingers.



Foreshorten the Claws
Looking straight at the claws, the viewer can't see all the joints. Block out the structure very simply to see this.

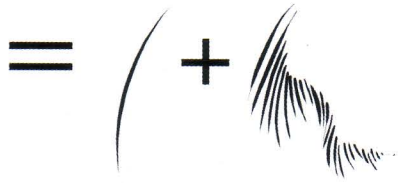




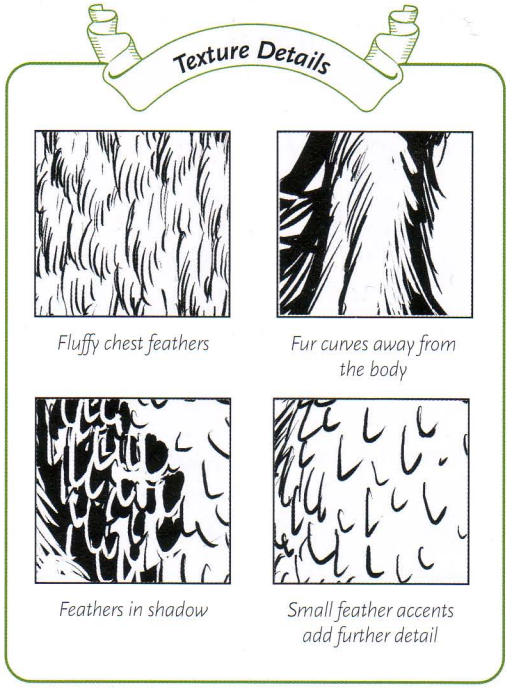
4 | **Fill In the Shadows**
Determine the position of the light source and fill in the main shadows with solid black. You can also outline the solid areas with pen first and fill in the areas with a flat brush.



Fur and Feather Strokes
Use a brush or an artist's pen to make quick strokes with a flick of the wrist, pulling up the pen to create the dagger stroke.



5 | **Fill In the Details**
The griffin is but a collection of single brush and pen strokes. Applying hair and feather strokes in various directions guides the viewer over the contour of the animal. Look at references of other animals and note the direction of the fur over various muscle groups.



Work in Small Doses

Sometimes a drawing is too much to deal with all at once. To break up the monotony, work on several images at a time and divide each one into separate tasks. With this griffin, I sat down and said "wings" and did the wings. I then set that drawing aside to work on something else. When I eventually came back to it, I focused on the chest feather strokes.



6 | Add Color to Finish

Your final image should depict a regal creature that is poised and ready to guard, defend or question.

Feathers aren't very reflective (unless they're iridescent), so there won't be many harsh highlights. Add texture to the colored wings using either a digital noise filter to simulate the softness or an art sponge (dab lightly and be sure to ink first).

Digital Noise Filter

Noise filters create very sandlike effects—similar to a grainy photo using many colors to create a soft impression of detail.

Gargoyles

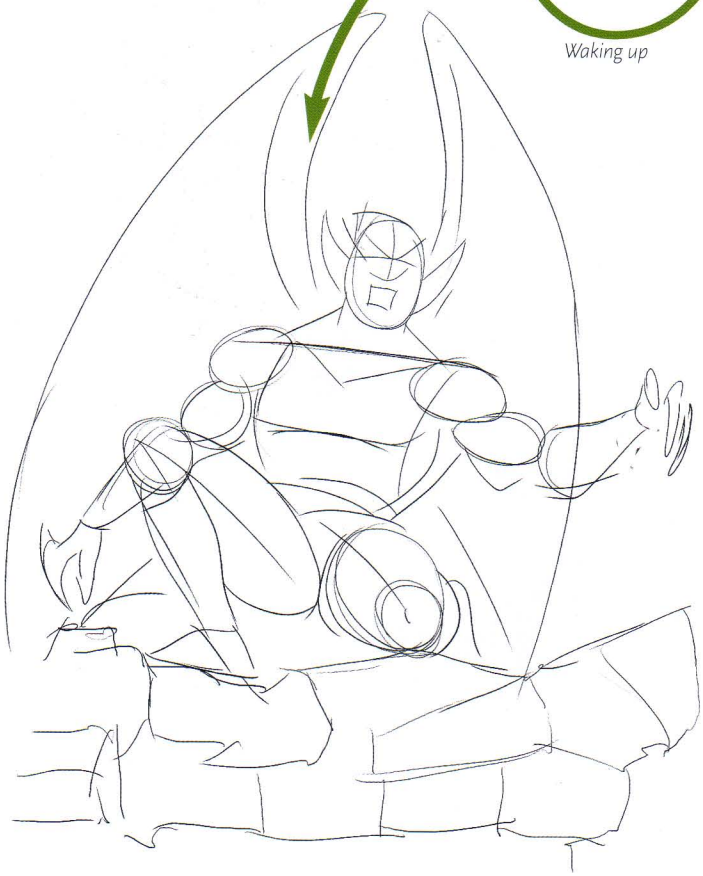
As guardians of secret towers and protectors of castles, gargoyles are at the core of many medieval stories—both adventure and horror. One thing that remains consistent is that at night gargoyles come alive, restless and watchful. When daylight approaches, they return to their stone forms.

Even when animated, gargoyles keep their stone appearance and toughness. Most sculptures are made of marble, granite or sandstone. Your ability to create believable gargoyles will depend largely on your ability to re-create the look of these stones. To practice drawing the different rock types, look for photo references of *quarry stone* online or at the library.

1 | Begin With Seed Sketches
When I thought of seed sketches for the gargoyle, I thought of monkeys and how they act in cages and how they sit on tree limbs.



Waking up *About to shake hands* *Hanging around* *Attacking*

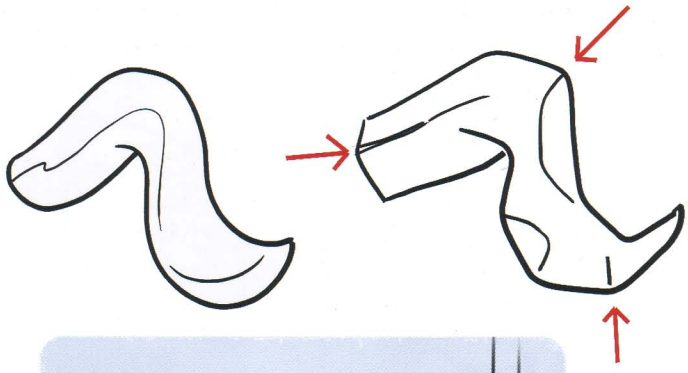


2 | Develop the Primitive Sketch
This gargoyle is just waking up, so the stone is just beginning to move. Throw in some extra rocks and a bit of a ledge so he appears to be perched on a wall. Keep your sketch blocky to add to his stonelike appearance.



3 | Develop the Drawing
This line art requires shaky straight and crooked lines; the anatomy doesn't have to be perfect. The more choppy it is, the more carved the gargoyle will appear—and that's what you want.

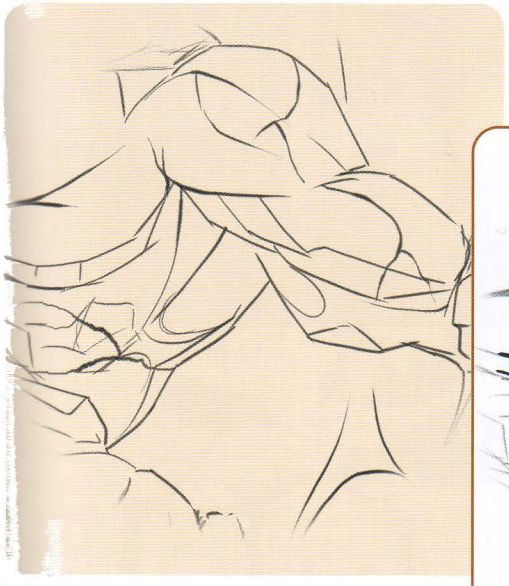
Use Chunky Lines for the Horns
A typical horn will be smooth and curvy. For this one, use straight, chunky lines to simulate a rough stone carving.



Use Basic Triangles for the Head
Triangular, sharp features really add to his evilness. Add details such as chips and gouges as I am sure this fellow has had a brawl or two with his own kind and other dangerous adventurers. Add a couple of pebbles in midair to suggest the motion as he comes to life.









Create Stone Cracks
Wherever the body would bend or flex, there should be cracks to portray the wear and tear on our guardian.



Make the Hands Blocky
There are no smooth or curvy lines on these hands.



Create a negative line to add backlighting and better define the form. Negative line *is the opposite color of whatever it is applied to, white on black for example.*

4 | Add the Darkest Darks

A lot of black gives a mysterious and almost dismal feeling to a character. Plus, the shadows will be especially heavy given his sharp angles and the fact that it's dusk. The light source is to the lower right, as though you came upon him with a torch and he is perched upon the door frame.

Texture Details



Cracks in stone



Gaps in stacked stone, with or without mortar



Broken-off stone, sheared and jagged

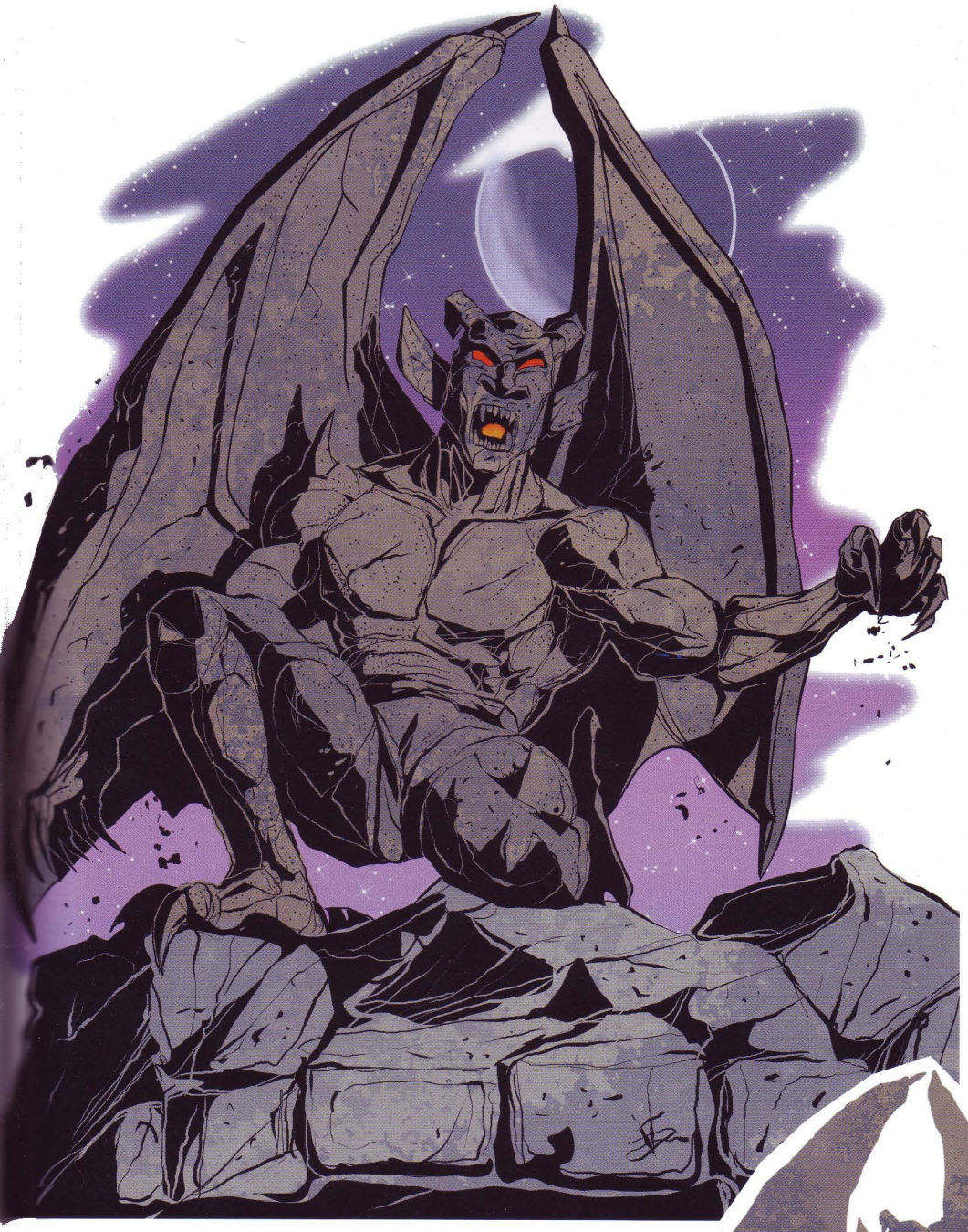


Slate or layered stone



5 | Develop the Textures

Add specks of falling debris to suggest the motion as he comes alive. Add marks, dots and dashes to the stone and gargoyle to give the impression of natural gouges.



Coloring Key

- SKY TOP *Phthalo Blue and Ultramarine Blue*
- SKY BOTTOM *Ultramarine Violet and White*
- BASE STONE WALL *Cobalt Hue and Davy's Gray*
- DARK GARGOYLE STONE *Davy's Gray*
- LIGHT GARGOYLE STONE *Sepia Tone*
- SHADOW GARGOYLE STONE *Payne's Gray*
- EYES AND MOUTH *Alizarin Crimson*

Coloring Key Notes

Remember, the names listed here are approximate watercolor hues. You can mix and match with whatever coloring tools you have on hand.

6 | Add Color to Finish

And here is the gargoyle awakening in all his evil glory. He'll make the hero want to ask himself: "Is the treasure really worth coming to this place and having to face this guy?"

Vary the tones of the flat surfaces to give depth to the monochromatic characteristic of the rock.



Add Textures With Color

Use sponges, fried-out brushes, mangled goat hair or whatever you can get your hands on to add texture to your colors if you are coloring traditionally. Just remember to add that color *before* you add the darks.



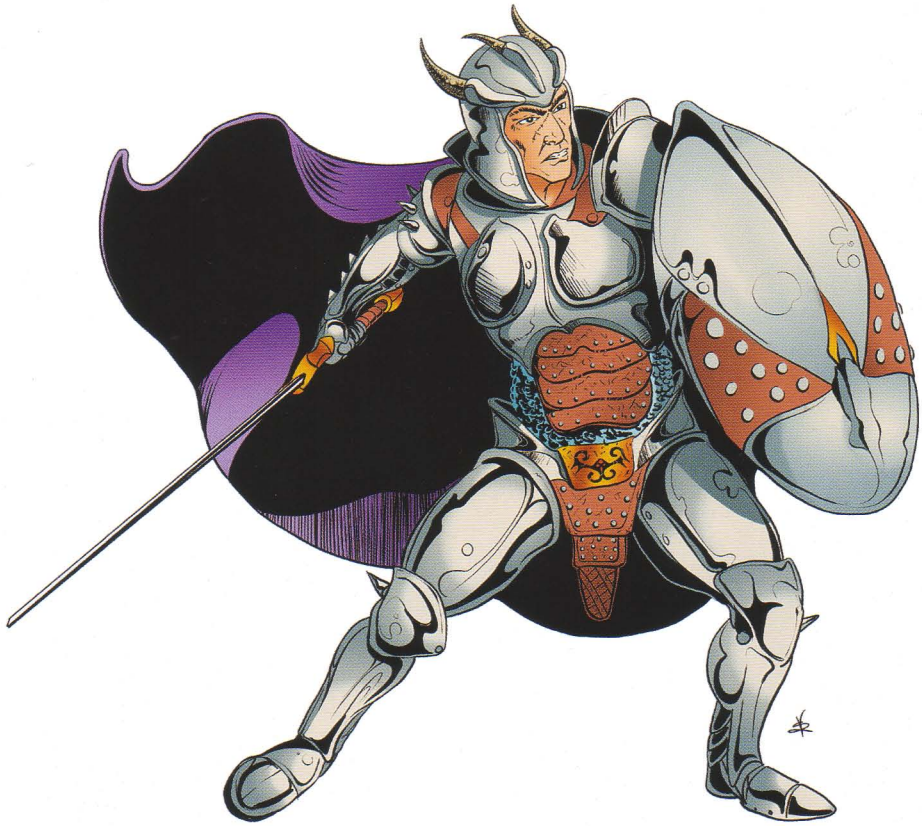
CHAPTER THREE

The Characters

Characters are the cornerstone of nearly every story. Most characters have a specified class, which describes their specialties, abilities and—in many cases—their nature. Most classes fall into three categories: magic-users, fighters and thieves. There are countless possibilities for derivations and combinations as well.

You also have to determine race. Will your character be human, elf, halfling, faery or some combination? No matter what your characters' heritages, they all deserve to be embellished with specialized body language, clothing, color, weaponry and magical items.

As in the previous chapter, each demonstration begins with seed sketches and ends with a fully colored image. You'll learn distinct ways of creating textures and line art to enhance any personality and bring your own fantasy characters to life.



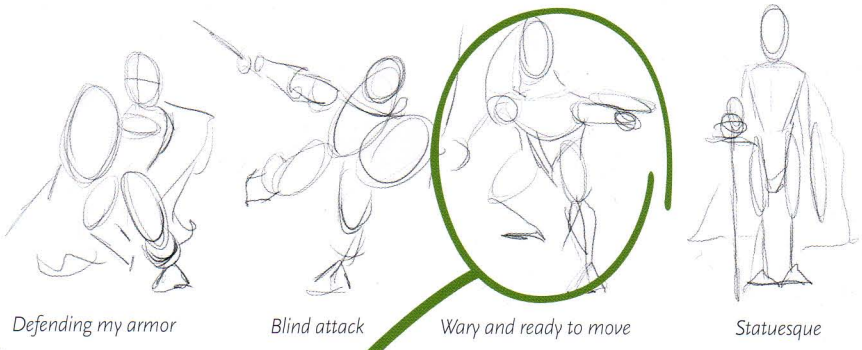
Warriors

Warriors are defenders and protectors of all that is worth standing up for. They come in many forms, including scouts, adventurers, escorts, guides, bodyguards and spies. Warriors are expert fighters not only in hand-to-hand combat, but also often in combat styles requiring special training and unique weaponry.

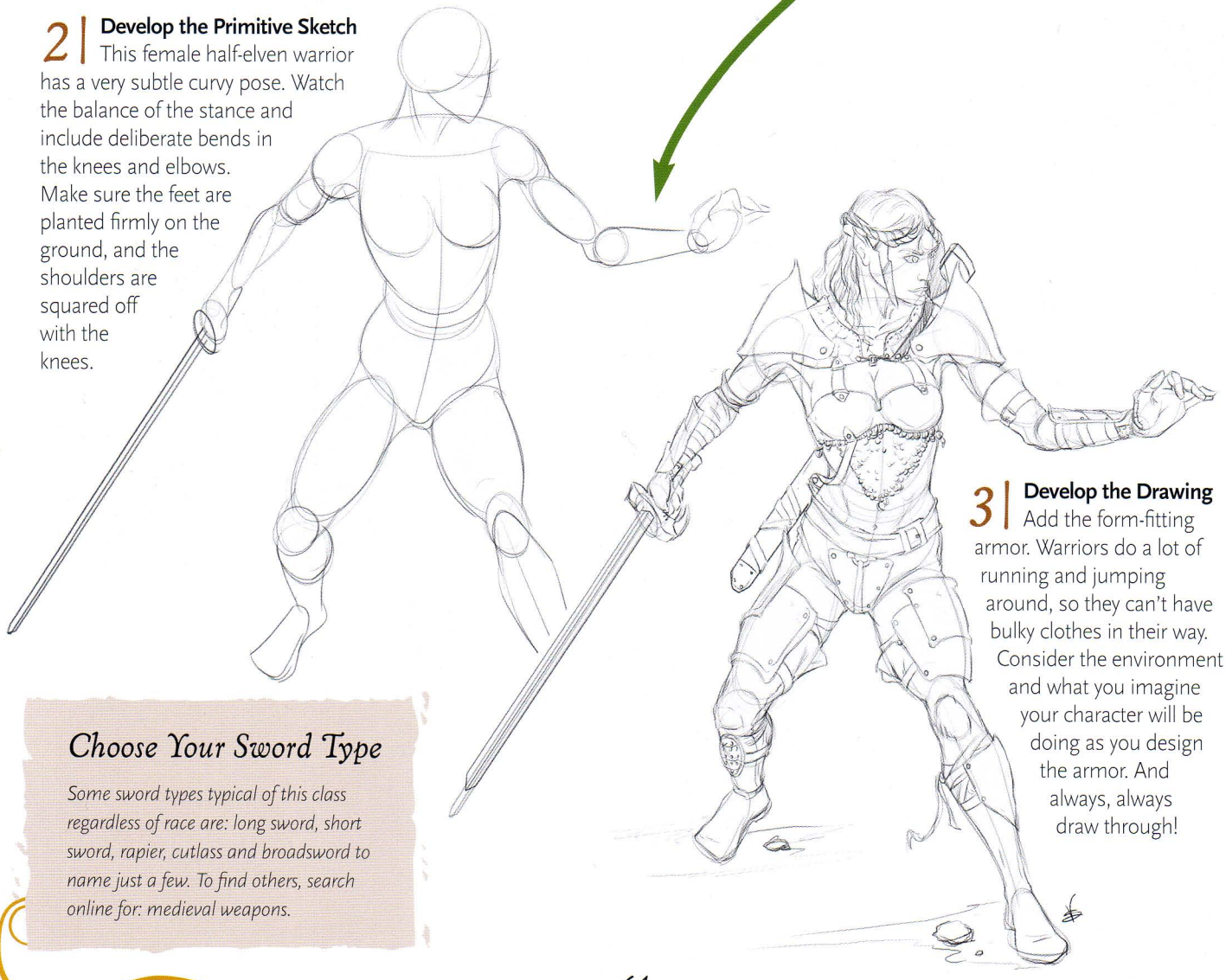
As defenders and protectors, they are often nomadic, so they wear an assortment of mix-and-match armor. The style of their armor and clothing is also affected by the setting of the story and the warrior's race or place of origin.

This elven adventurer-warrior is from a southern, forested region. A highly skilled swordmaster with long sword ready, she fears nothing.

1 | Begin With Seed Sketches
I was going for a "watch and ready" feel with this warrior.



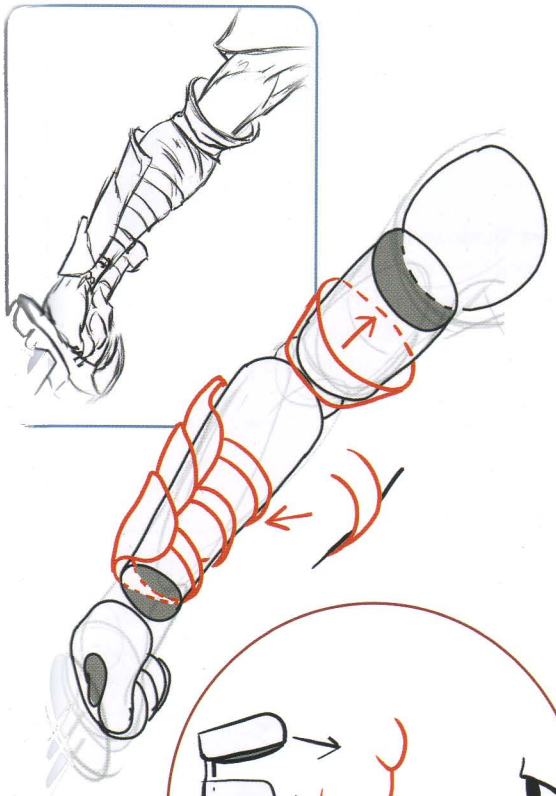
2 | Develop the Primitive Sketch
This female half-elven warrior has a very subtle curvy pose. Watch the balance of the stance and include deliberate bends in the knees and elbows. Make sure the feet are planted firmly on the ground, and the shoulders are squared off with the knees.

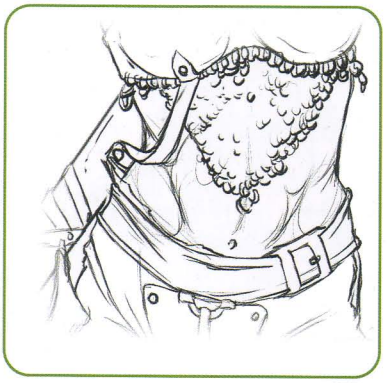


3 | Develop the Drawing
Add the form-fitting armor. Warriors do a lot of running and jumping around, so they can't have bulky clothes in their way. Consider the environment and what you imagine your character will be doing as you design the armor. And always, always draw through!

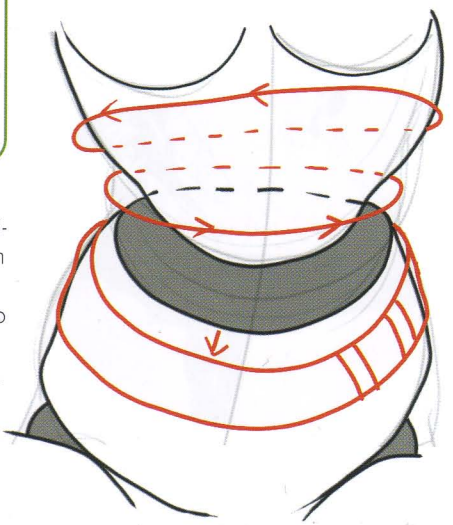
Choose Your Sword Type

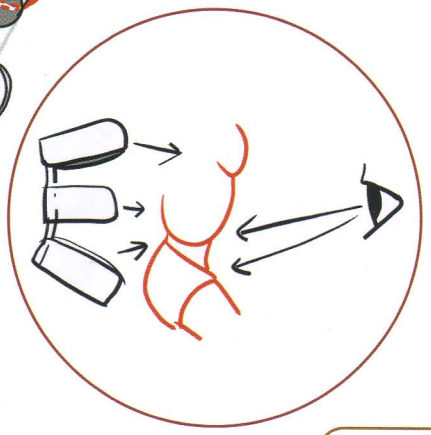
Some sword types typical of this class regardless of race are: long sword, short sword, rapier, cutlass and broadsword to name just a few. To find others, search online for: medieval weapons.



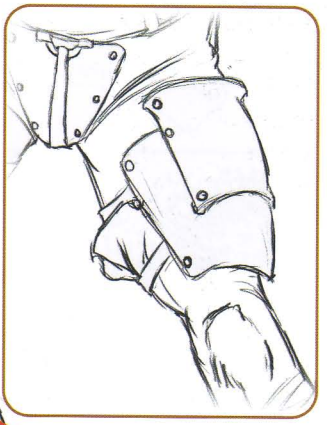


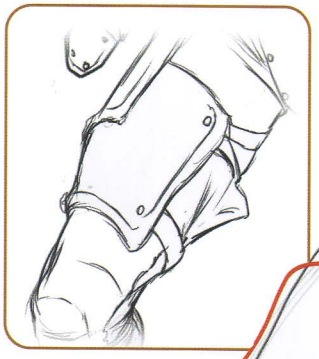
Follow the Abdominal Contours
Consider the overall shape of the abdominal area from different perspectives. Then make sure the straps and clothing bend and curve to follow the body's contour. To make it easier for yourself, visualize the abdomen as a series of connecting disks.

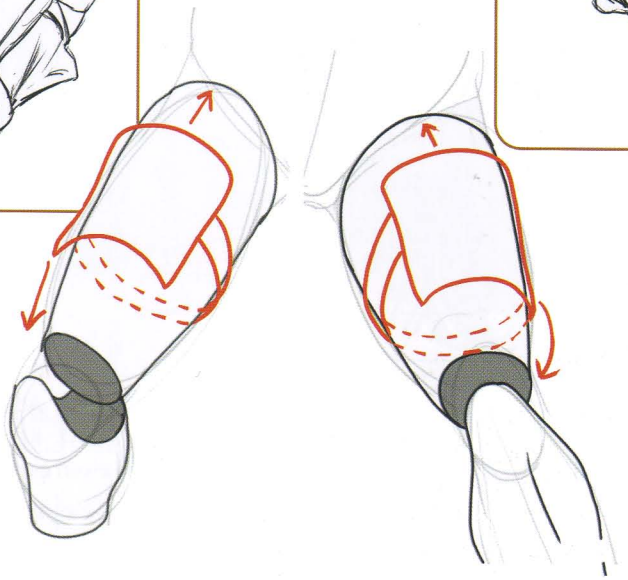




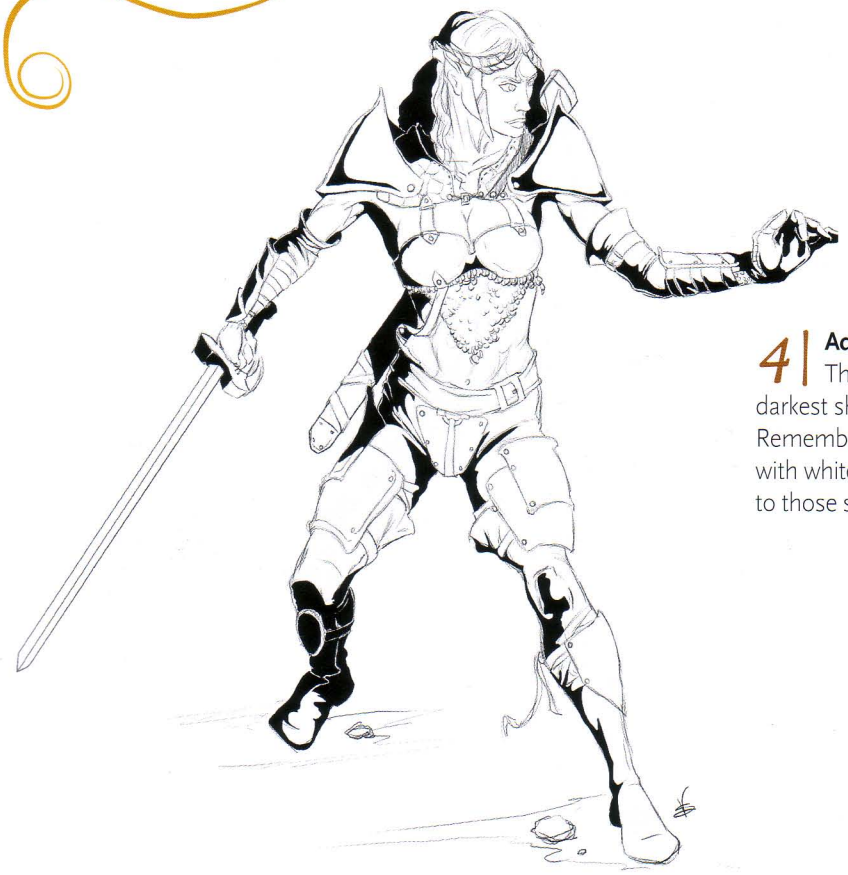
Draw Through for Arm Plating, Too
Drawing the correct angles and curves for the plating and straps is very important to get a sense of roundness and fullness in your character. The perspective and dimensionality have to make sense to the viewer according to the point of view you want to depict.







Draw Through for Stacked Leg Plating
To create the correct angle for those very important straps that hold the plates onto her legs, draw a sketch all the way around the breadth of the thigh.

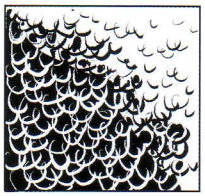


4 | **Add the Darkest Shadows First**
The light is coming from the upper right, so the darkest shadows should be directly opposite its source. Remember to break up even these apparently solid areas with white lines to further detail the character and give depth to those shadows.



5 | **Add Textures and Detail to Complete the Line Art**
Keep the textures delicate to help emphasize the warrior's elven elegance. This also leaves plenty of room for color.

Texture Details



Chain mail, in light and shadow



Plate or polished metal lines are typically perpendicular to the light source



Leather strands give a worn and realistic look to animal skin



Hair needs an, "I'm kinda sweaty" look. Flowing locks are unlikely



Coloring Key Notes

Remember, the hues listed in the coloring key are approximate watercolor names. Use them only as a guide as you experiment with your own color choices.

6 | Add Color to Finish

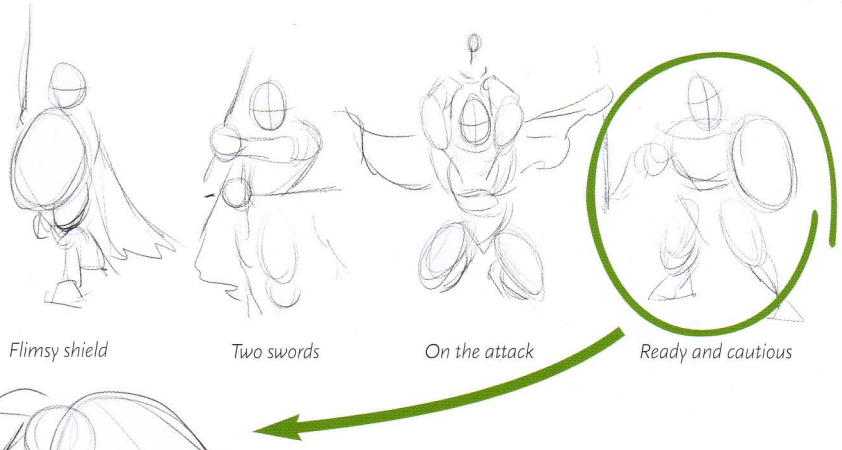
I picture half-elven warriors as very rangerlike in color; lots of earthy tones, with a well-worn appearance. These characters are graceful, poised and dangerous all in one package.

Keep in mind that common materials have a constant color range—leathers are red to brown and black—while cloth is typically lighter with green and tan. Metals are often gray/blue based.

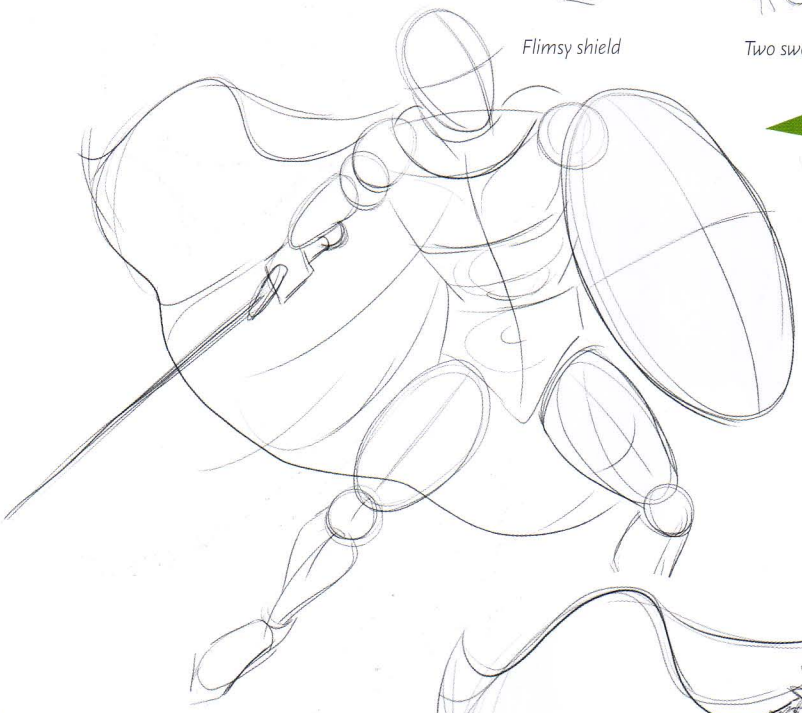
Knights

Knights are the elite. Whether they attained their rank through proofs of their fighting skills or their families' social status, they are the cream of the fighting crop. They are guardians of the realm, traveling the lands of their kings and queens to maintain order.

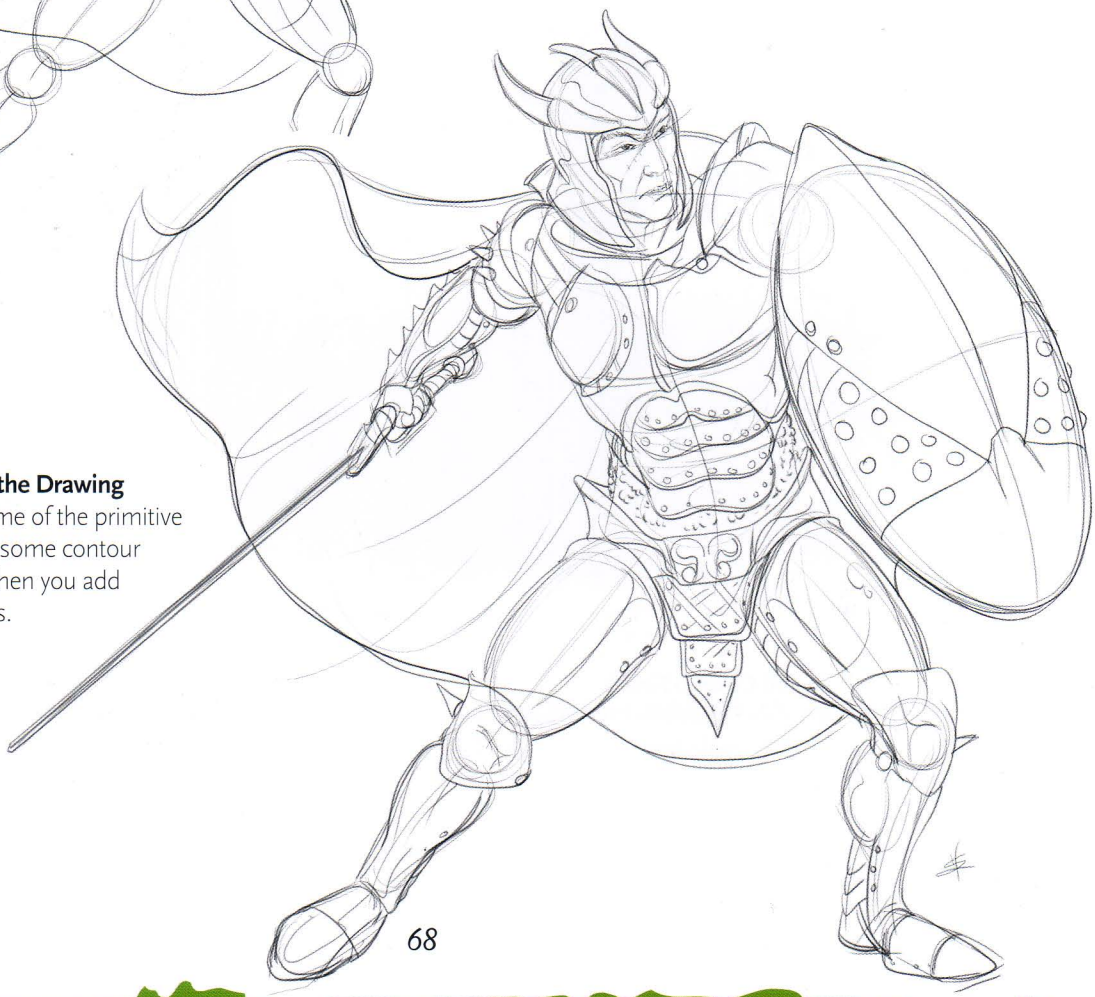
1 | Begin With Seed Sketches
Knights are often thought of in guarding or fight poses. As you design the knight, keep in mind the primitives that will make him up.

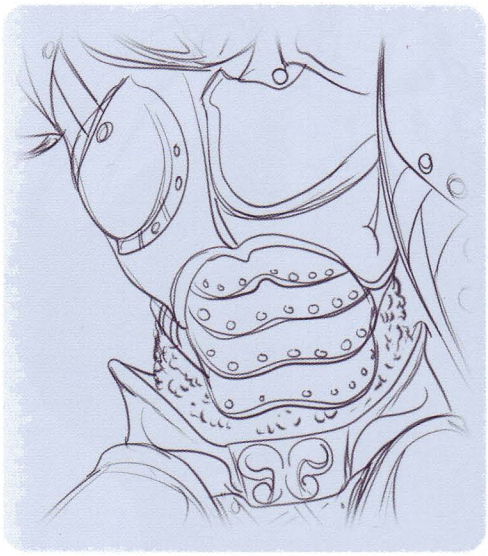


2 | Develop the Primitive Drawing
The knight's leg is behind him so he can brace himself should anyone try to rush him or run him down with a horse. Draw the stance as you did the warrior's. Stack sweeping circles to form the limbs and the basic structure of his body, foreshortening as needed. He is slightly bent forward and is poised on the side of his foot. Allow the cape to billow out to provide a feeling of movement.



3 | Develop the Drawing
Leave some of the primitive lines to provide some contour guides to use when you add metal reflections.





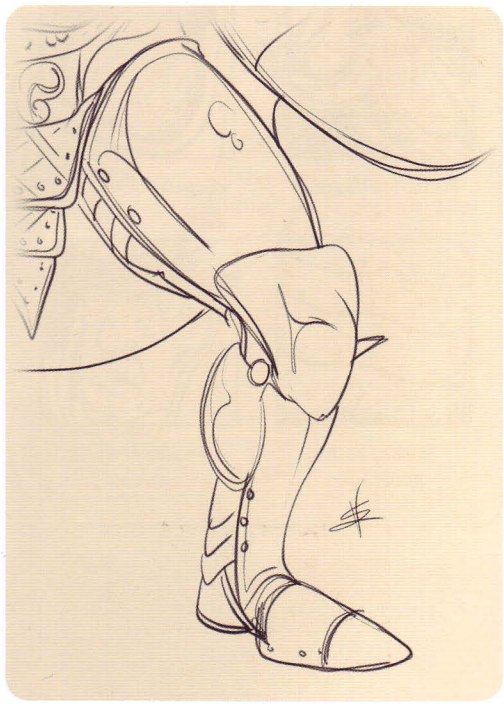


Study Muscle Anatomy to Draw Armor

Follow the sections of muscle groups to create the organic-looking armor commonly worn by fantasy characters. You can either draw the muscles in detail or just block in the main shapes. Either way, make sure you have a solid foundation of muscle groups to follow.







Draw Other Armor

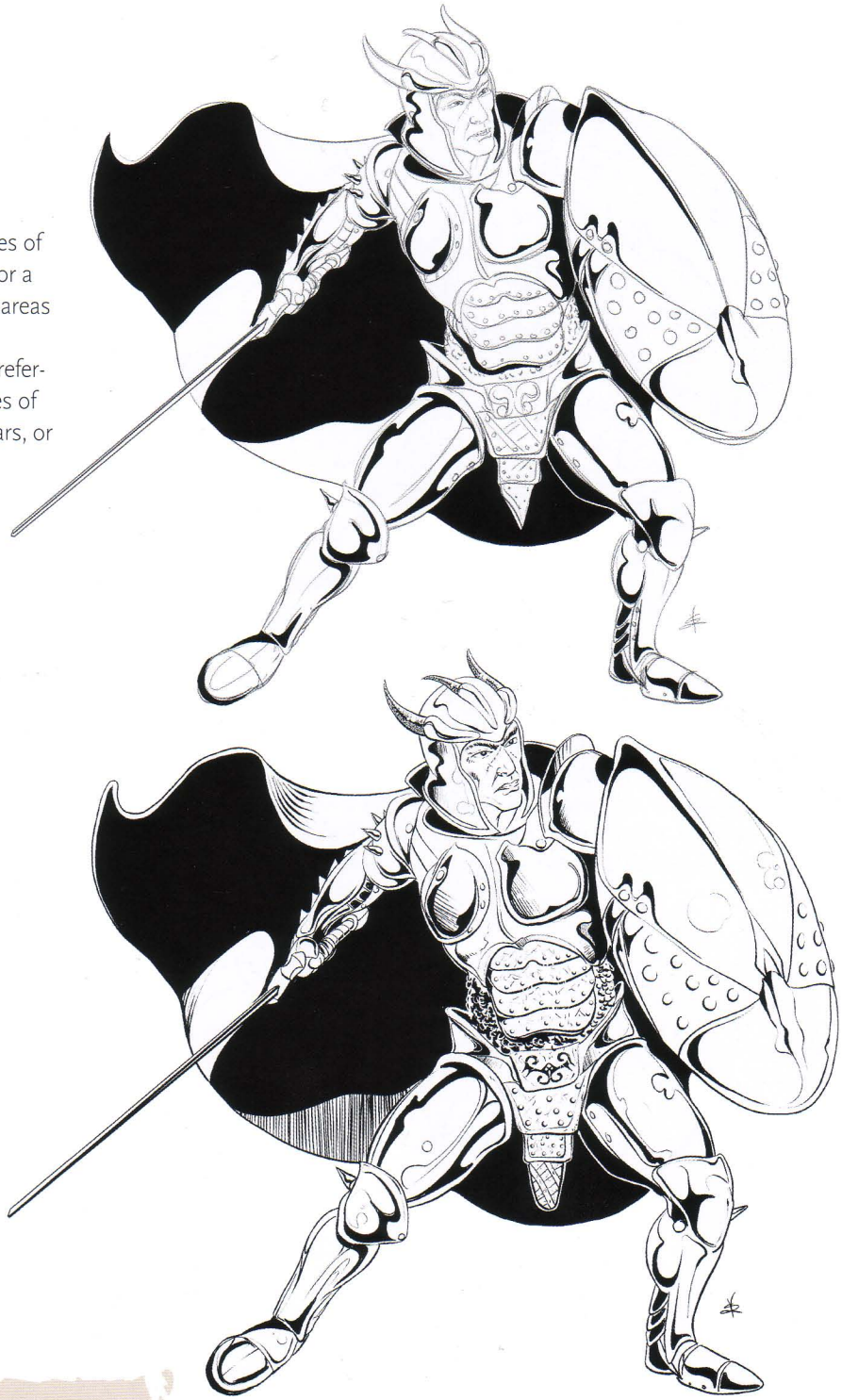
Follow the same procedure as for the chest to draw armor for legs, arms, hands, head or back. Look online for anatomy references to practice with.

4 **Fill In the Darks**

Add a huge shadow in the cape for drama.

Create the reflections on the metal with solid lines of varying thickness using an art pen, a technical pen or a brush. Those lines represent the reflections of dark areas surrounding the knight.

To fine-tune the chrome effect, find some good reference photos of chrome objects similar to the shapes of the body armor. Look at the chrome bumpers on cars, or even the wheel wells. I used photos of the smokestacks on a big semi truck for the knight's leg and arms.



Texture Details



Polished steel cylinder



Convex polished steel



Studded leather armor layers



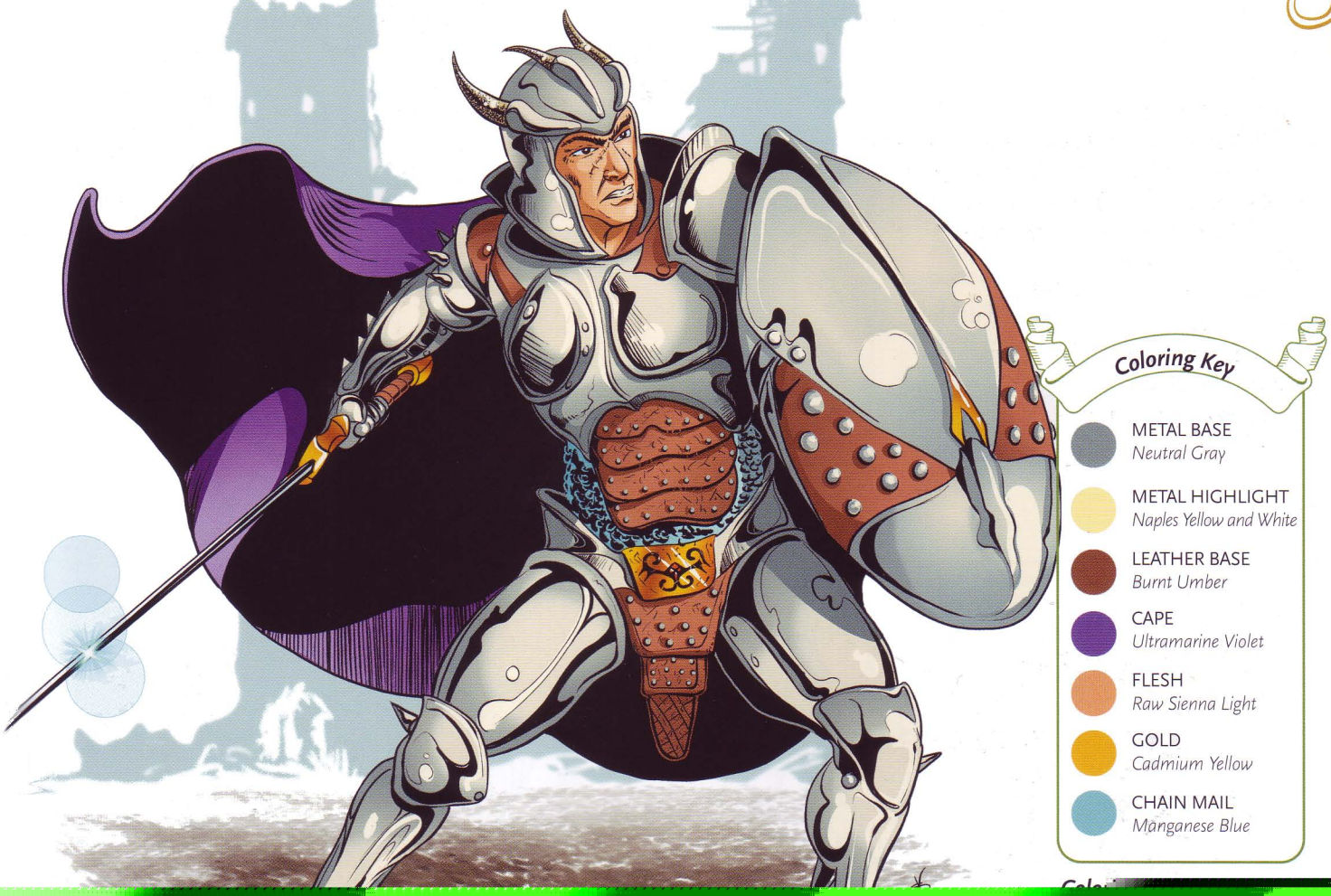
Knight's face with battle scar

5 **Add Texture Details**

There are a number of patterns on medieval armor, usually signifying the house, family or metalsmith. Magical armor often is decorated with runes and other mysterious symbols, especially along blades or shields.

Carry a Camera

Look for references before you begin inking or adding darks. Carry a camera with you so that when you find something that makes you think, "Wow, I bet that would make a really good reference photo for..." you'll be ready. Before you begin drawing a particular character or armor, look through your collection of reference photos for just the right item.



Coloring Key

- METAL BASE — *Neutral Gray*
- METAL HIGHLIGHT — *Naples Yellow and White*
- LEATHER BASE — *Burnt Umber*
- CAPE — *Ultramarine Violet*
- FLESH — *Raw Sienna Light*
- GOLD — *Cadmium Yellow*
- CHAIN MAIL — *Manganese Blue*





4 **Add the Darkest Shadows**
Scatter the solid areas to even out the really large triangular shadow that balances his stance. Remember to cast shadows on items that appear behind him, such as his braids.

5 **Fill In the Textures**
Draw curvy, wavy lines from the sorcerer's hands and from his staff to tell the viewer that something is happening in the air. Use contour sweeps and accent squiggles to put in subtle texture impressions. Add a visual emphasis of some sort, either lines or shadows, anywhere clothing meets. The magical runes on his dress can be anything; make them up or use ancient script.

Texture Details

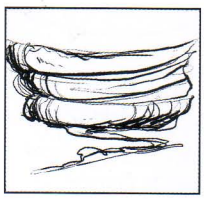
These textures are pretty universal for nearly all character illustrations.



Skin



Cloth



Rolled cloth



Facial hair

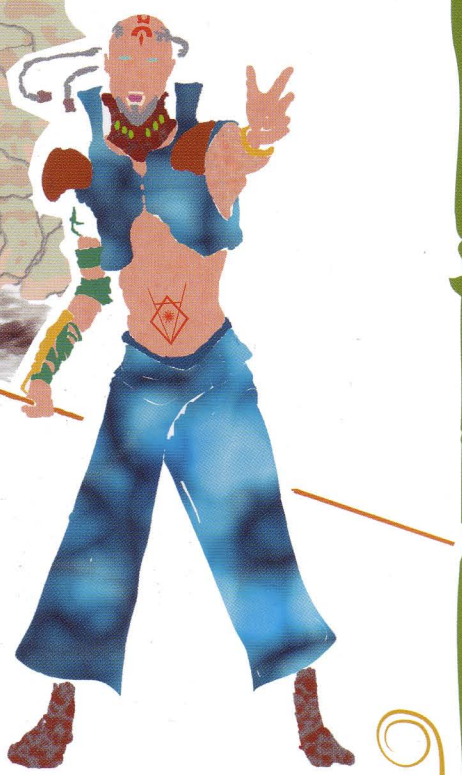


Coloring Key

- FLESH TONE — *Jaune Brilliant #2*
- LEATHER BASE 1 — *Manganese Blue*
- LEATHER BASE 2 — *Ultramarine Blue and Payne's Gray*
- ARM BANDS — *Oxide of Chromium*
- SHOULDER GUARDS — *Burnt Umber*
- TATTOOS — *Alizarin Crimson*
- HAIR — *Neutral Gray*

Coloring Key Notes

Don't allow the approximate watercolor names to limit you. He's your sorcerer; color him *your* way!



6 | Add Color and Background to Finish

The magic source causes lighting on his skin. This is similar to reflected light. I tried purple highlights first, but he looked really bruised, so I used a light pinkish-violet instead. Experiment until you find the colors that work best.

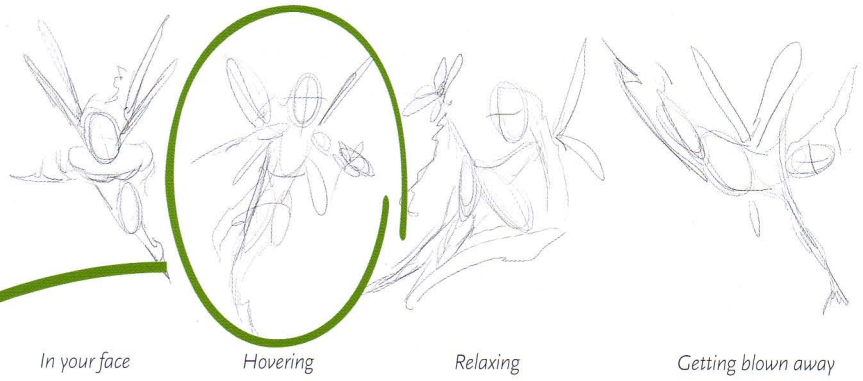
Vary the Skin Colors

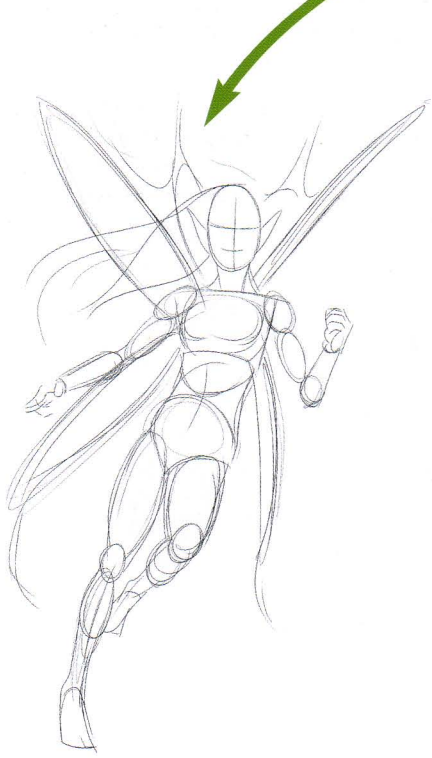
Vary the tints you use for the skin. Flesh is never all exactly the same color; use different shades. Accents like tattoos can be added later since they're not dependent on shadows or ink lines.

Faeries

In nearly every society of the world there are tales of forest-dwelling earth caretakers. They are called faeries (also spelled *fairies*). They are perceived as both mischievous and helpful and there are as many types of *fae* (faery kind) as there are people in our world. Elves are directly related to faeries and both are part of the fae kingdom. They are intimately attached to the elements: earth, water, fire and air. In this demo we'll create a traditional forest or garden faery.

1 | Begin With Seed Sketches
I often visualize dancers when drawing faeries.





2 | Develop the Primitive Sketch
The hovering faery gives us the chance to do a full portrait-style picture. Use circle stacking to block out the basics. Erase your interior sketch lines before beginning the clothing so you don't confuse the lines.



3 | Complete the Drawing
Elaborate lines give this faery an art nouveau air. Make her clothing very loose and fluid. Use sweeping lines anywhere her clothing bunches.



Create the Outlined Wing

1 Draw the shape in heavy marker on plain white paper.

2 Place a piece of tracing paper over the marker drawing. Use a soft drawing pencil to trace the inside and outside of the marker lines. Press fairly hard on the pencil, being careful not to tear the paper.

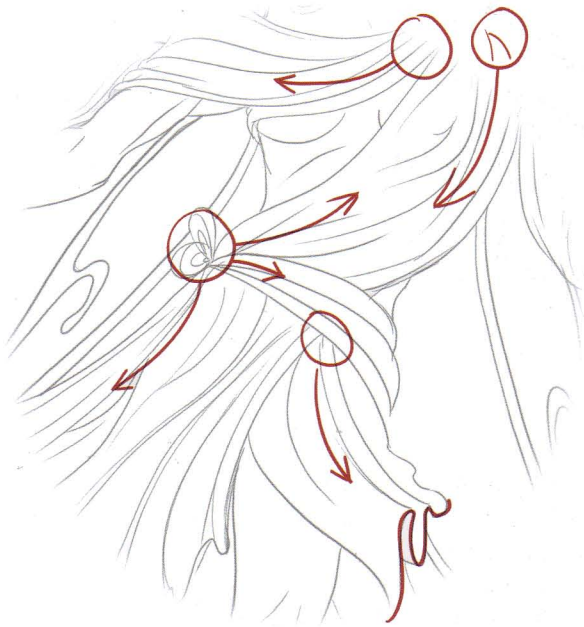
3 Turn your tracing paper over and line it up where you want it to go on your drawing surface. Then trace over your pencil lines again, pressing hard on your pencil and being careful not to tear the paper. The graphite from your paper should transfer. Now just go over the graphite lines with ink.



Repeat One Design for the Headpiece

Her headpiece appears complex, but it is really just a simple design repeated several times.





Complete the Bunched Clothing on Her Torso

Follow the arrows to draw the flow of bunched clothing. Another way of looking at it is that it's like drawing oblong balloons stuffed into a belt. Think of how water flows and have it flow around the loops you create.

Continue each fold until its end; don't leave any open-ended unless you plan to complete it in the color stage.





4 **Fill In the Darkest Shadows**
Fill in darks underneath things such as her flower, her bag of coins and clothing folds. Don't add shadows on her wings, as those will be translucent, much like butterfly wings.

Texture Details



Use long strokes for hair



Overlap leaf shapes



More foliage details



This simple "full bag" effect works well for gold coins

5 **Add Texture and Fill In Shadows**
For the delicate lines and finer shadows, use lines that are thinner than usual to help the figure have a softer and more fragile appearance.



Coloring Key

- FLESH *Jaune Brilliant #2*
- HAIR *Naples Yellow Deep*
- WINGS *Magenta and Manganese Blue*
- DRESS *Viridian*
- FLOWERS *Choose any colors you like*
- BAG *Burnt Umber*
- BERRIES *Deep Red*

6 | Add Color to Finish

Apply the highlights very gently to give the faery a soft feel. Compare this with the warrior or the knight to see what I mean.

Use Lots of Variety

Sometimes the more colors you add, the happier your character looks. Don't be afraid to go crazy with faeries.





Use Darker Shades for Shadows

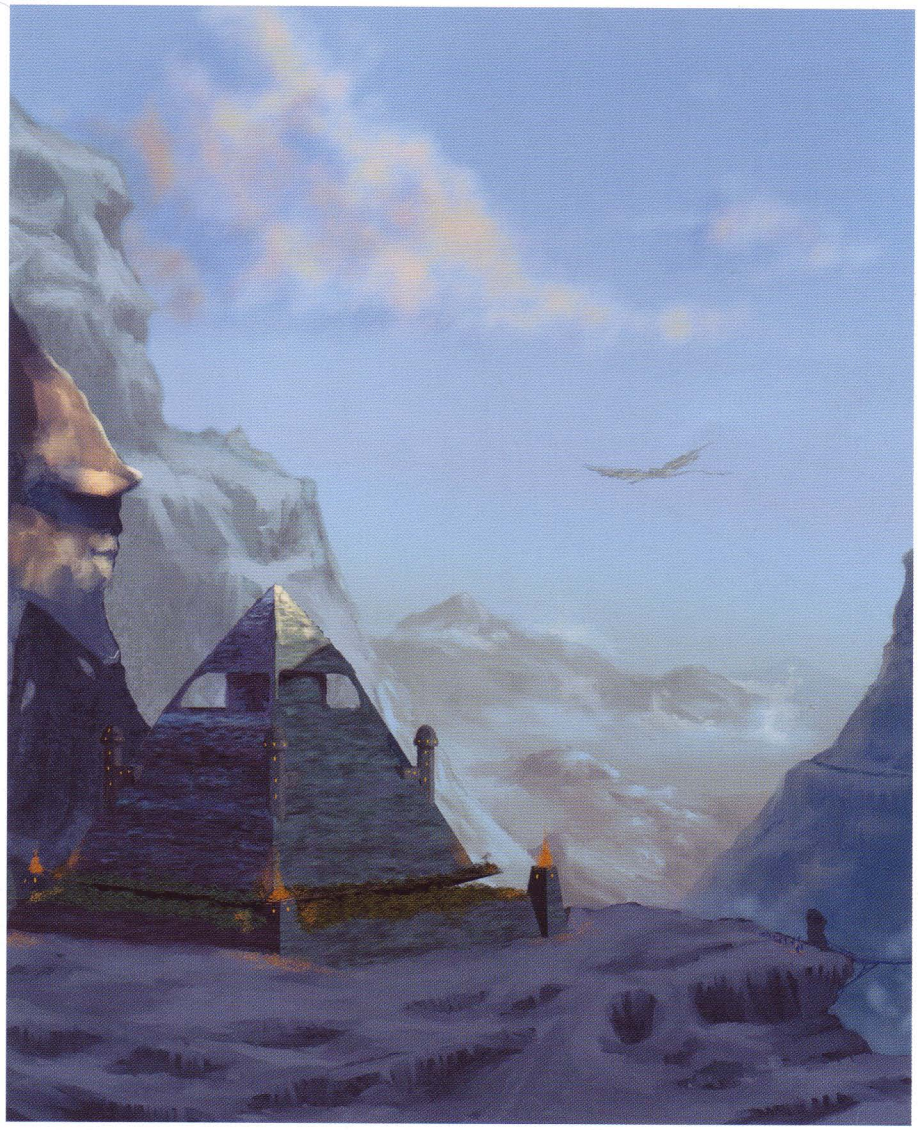
Use slightly darker shades of colors to indicate shadows without resorting to black.



CHAPTER FOUR

The Settings

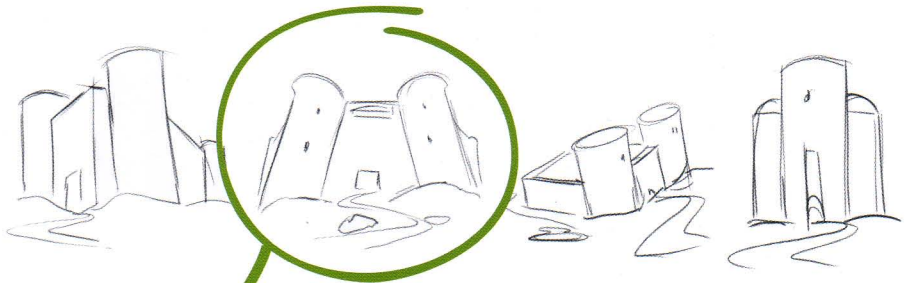
Creating convincing fantasy environments is one of the most exciting things to tackle. The setting establishes the style and mood for the story and the characters. A battle between a lone warrior and a horde of goblins wouldn't feel the same if it took place in a field of flowers on a sunny day as it would if the warrior stood at the top of a staircase descending into a web-infested ruin, the scene illuminated by a single shaft of light.



Castles

After a decidedly long journey, you spy a castle atop a hill. You think this odd, since you encountered no peasants or knights about the land. Perhaps the castle is abandoned. Before going farther, you decide to take a brief rest on the rock up ahead. You take out your journal sketchbook (which we both know you carry everywhere) and sketch the castle, adding it to your travel log to show where you have ventured.

1 | Begin With Seed Sketches
Often for castle inspiration, I check out books on castles and even check online, search word: European castles.

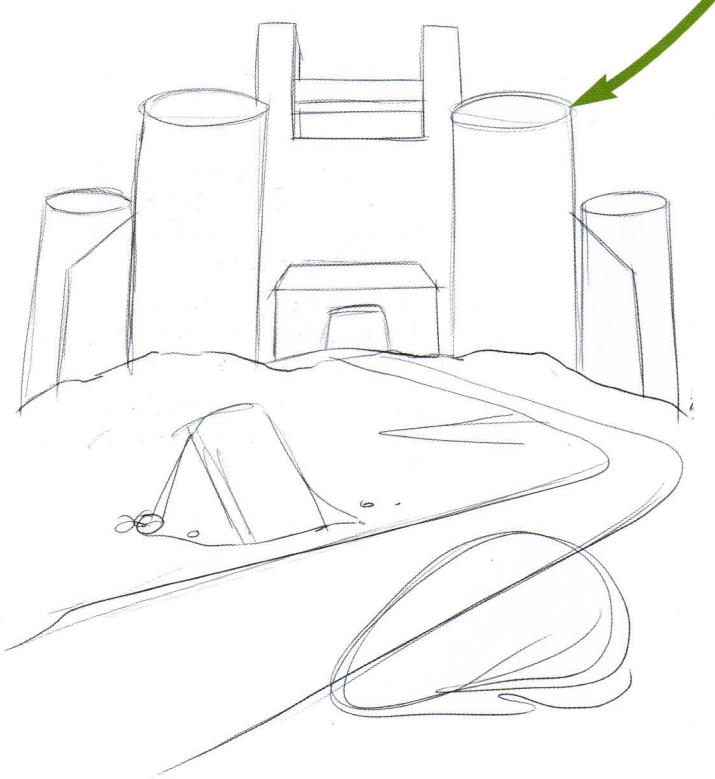


Nice, but no front view

A good perspective approach

A good bird's-eye view

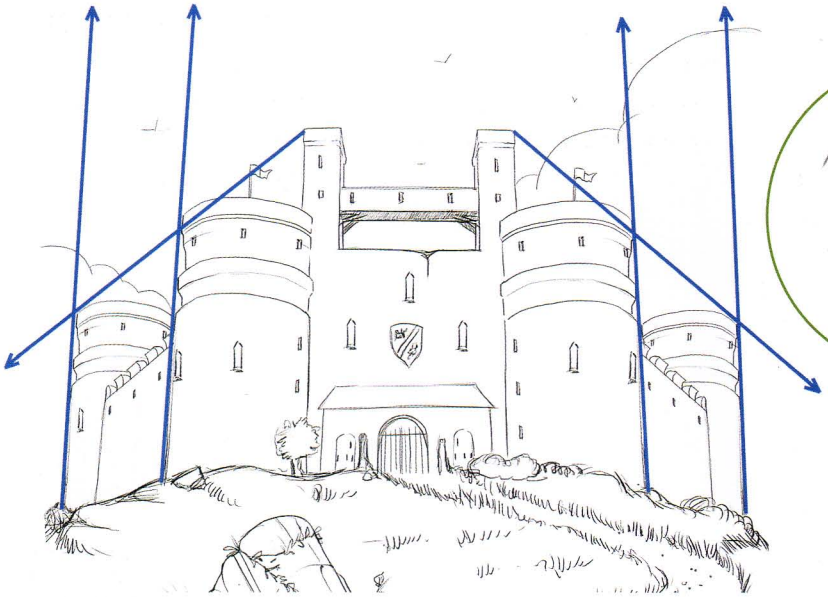
Somehow, this doesn't seem as interesting a place

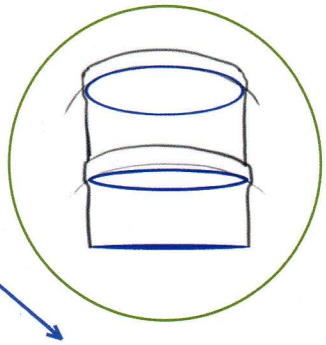


2 | Develop the Primitive Sketch
One of the advantages of drawing buildings as opposed to people is that it's a bit easier to figure out the primitives because they are more obvious in the structure.



3 | Develop the Drawing
This drawing is made up mostly of combinations of dots and lines. Its complex look is just the result of patience and attention to details.



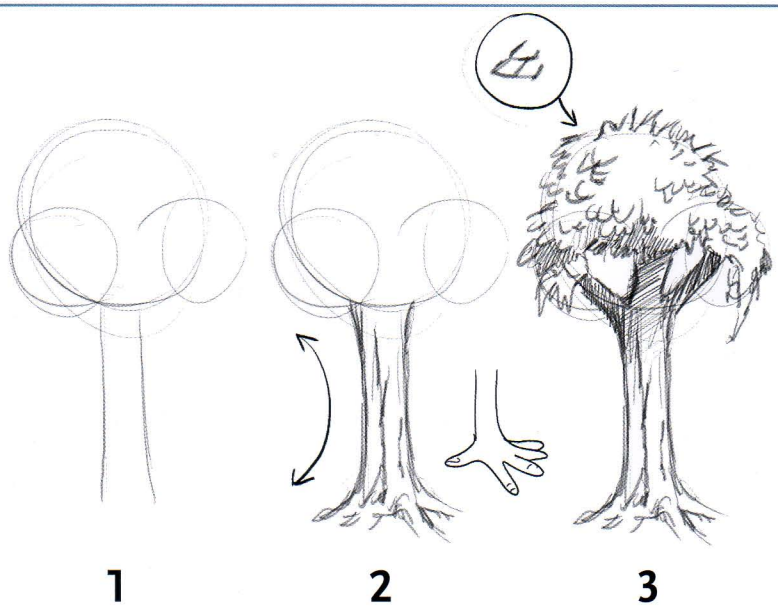


Use Cylinders for the Towers

Draw the concentric rings all the way through to achieve a sense of solidity.

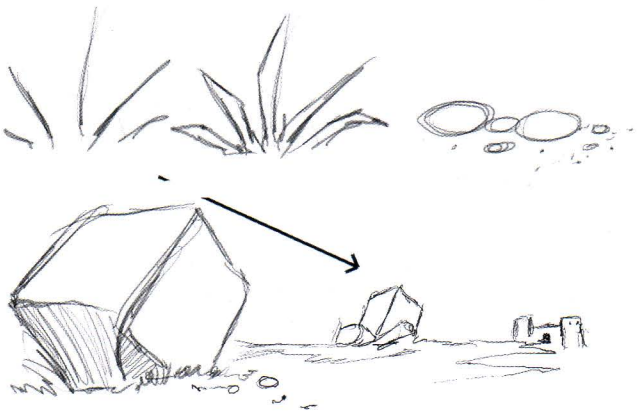
Use Three-Point Perspective for the Castle

Three-point perspective allows the viewer to look up at the castle from the rock and get a sense of its height. Eventually, the lines of the towers would converge to a vanishing point far, far away.



How to Draw the Trees

1. Draw circles for the number of bunches of leaves you want on your tree. Then, much like a lollipop stick, draw the trunk extending down from the largest bunch.
2. Look at the roots of any tree, doesn't it remind you of fingers stretched out on a hand? Draw roots as if they are fingers.
3. Depict the leaves as little diamond shapes or V-shapes, depending on the type of tree you want.



Draw Rocks and Grass

For grass, draw lines out and upward like a bad hair day. Give them breadth with sides to complete the blades. Rocks can be just simple oblong sketches.

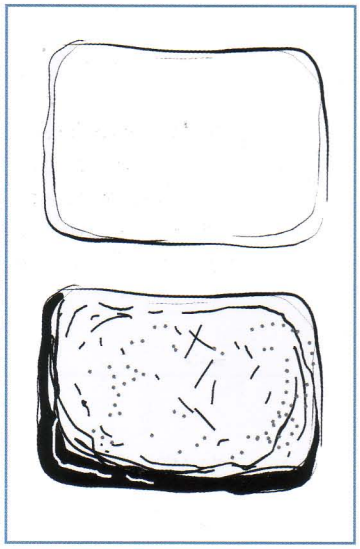
The carved stone block here is used as a perspective marker in a worm's-eye view to give the feeling how far away the castle is (see pages 25–26).



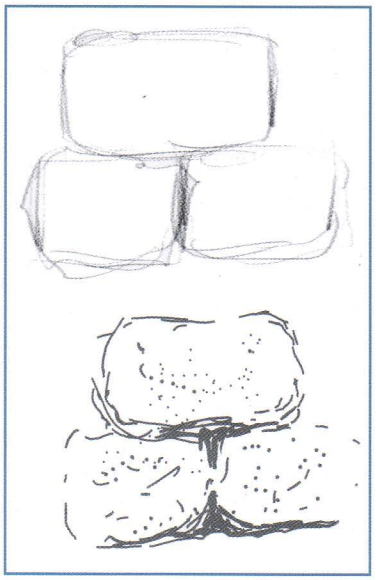
4 **Apply the Darkest Shadows**
Leave some white lines in the shadow areas to help show the form. You can add extra white lines in dark areas with a white correction pen.



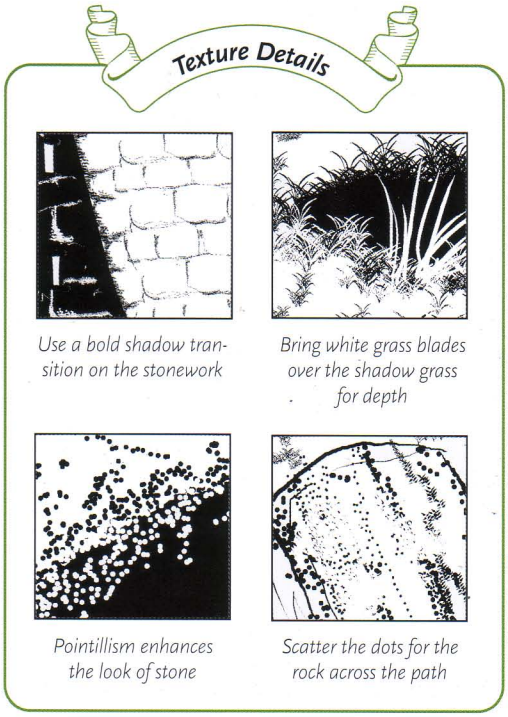
5 **Add Texture and Shading**
This is where all the fun begins: in details, details, details! Use short upward strokes to suggest grass blades, staggering them to make the grass appear more natural. Everything else here is made up of staggered lines and dots.



Castle Blocks
A simple approach to blocks repeated over and over again allows you to add a keen amount of detail pretty easily. Add curved chisel marks to the square blocks to suggest fullness.



Block Arrangement and Shading
Arrange the blocks in an alternating pattern. Make the areas where the stones meet darkest, gradually lightening the ink lines toward the center by breaking the lines into dots and scratch marks.





Coloring Key

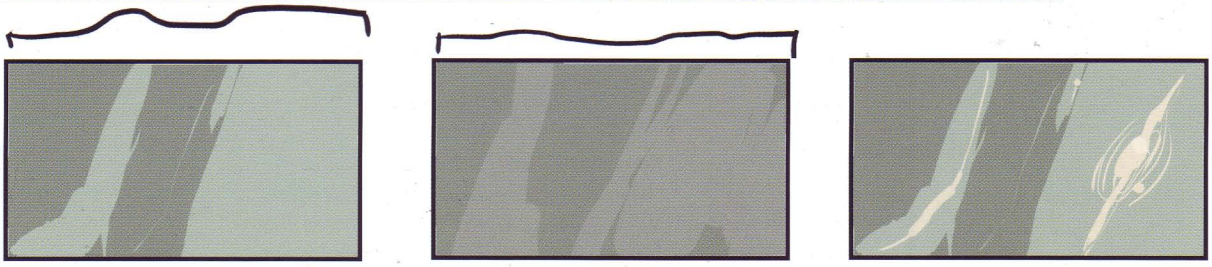
- SKY — *Cerulean Blue*
- CLOUDS — *Jaune Brilliant #1*
- CASTLE STONE — *Sepia Tone*
- GRASS — *Greenish Yellow*
- DIRT TRAIL — *Burnt Umber*
- COAT OF ARMS SHIELD — *Emerald Green and Deep Red*
- FOREGROUND STONES — *Neutral Gray*

Coloring Key Notes

Remember, all color names are approximate. Feel free to match the color swatches with what you have on hand.

6 | Add Color to Finish

Vary the colors and values on all the sky, grass, walls, roads and rocks. Value changes, even slight ones, will add excitement to your picture.



Bumpy *Nearly smooth* *Highlighted*

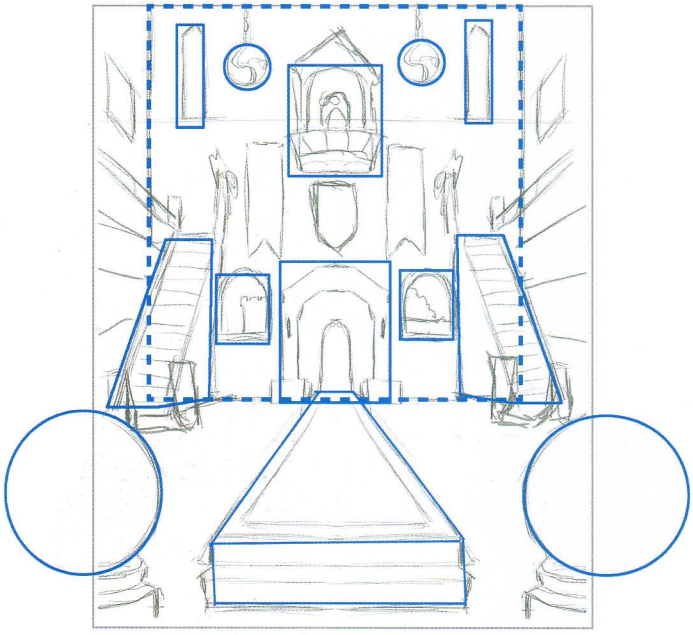
Vary the Values for Stone Surfaces

Stone surfaces are rarely smooth. Pick up any rock and you'll see that it's full of indentations. Different values of the same hue can illustrate the different levels of the stone surface. The sharper the indentation, the greater the contrast in values. Polished stone, such as that used for statues and pillars, will often reflect light, causing sharp highlights.

Castle Interiors

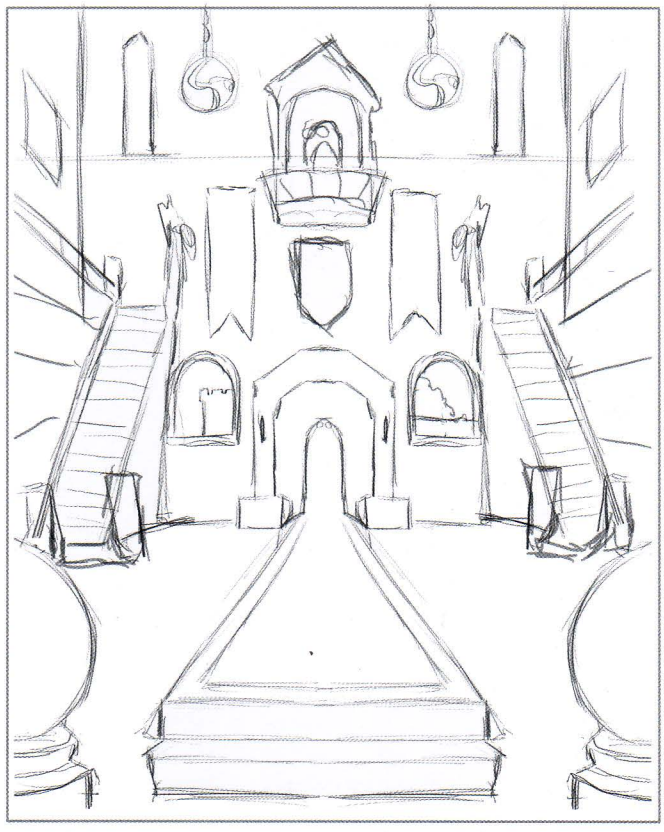
Upon reaching the abandoned castle, you find the main gate unlocked and the path clear to a large room with a vaulted ceiling. There are no signs of recent battle or conflict. It's as if everyone in the castle just disappeared.

Interiors are confusing to sketch randomly, so seed sketches aren't as useful. They would just turn into a jumbled mess, like a pile of boxes in a warehouse. To really get any feeling for what you want to convey, these kind of sketches need to be more fully rendered. Dive right into looking for your basic shapes.



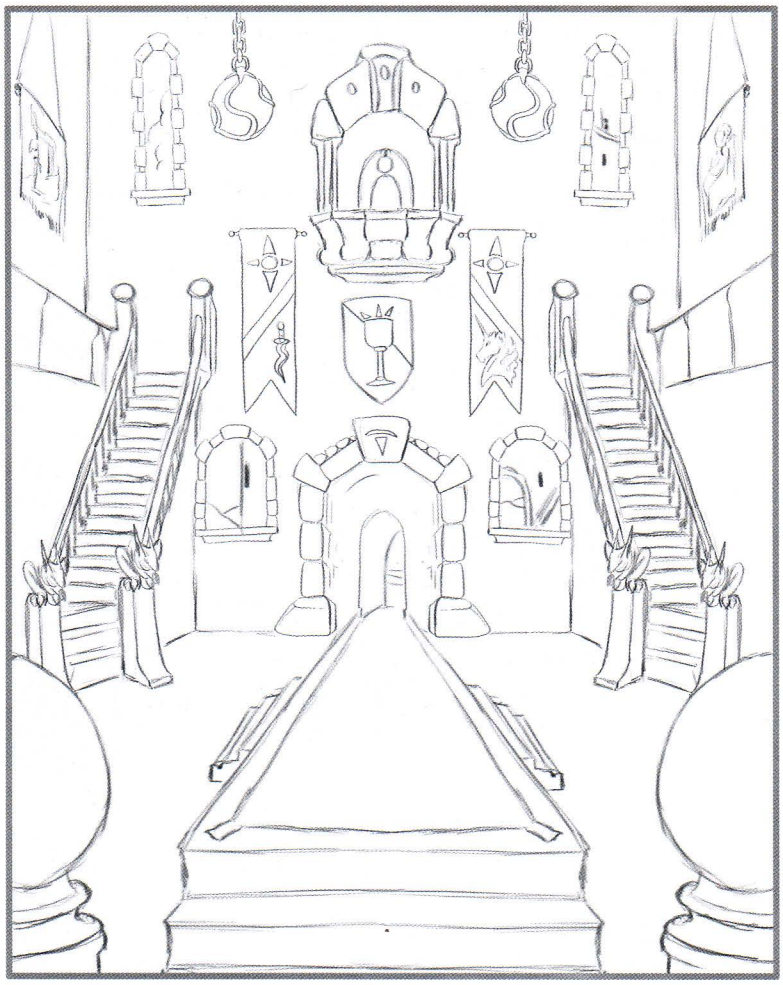
Use Basic Shapes to Develop Your Sketch
Interiors are made up of the same basic shapes as exteriors.



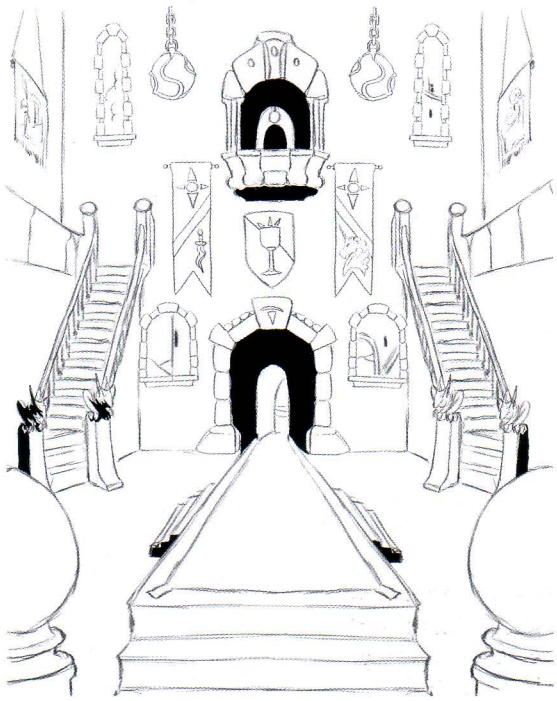


1 | Develop the Primitive Sketch
Turn the circles into the spherical caps atop the stone balustrades right and left at the front, giving the viewer the feeling he has just stepped into the room. Work on the picture section by section, making minor adjustments to the shapes to turn them into the steps, hallway, windows and lamps (magic lamps, of course!).

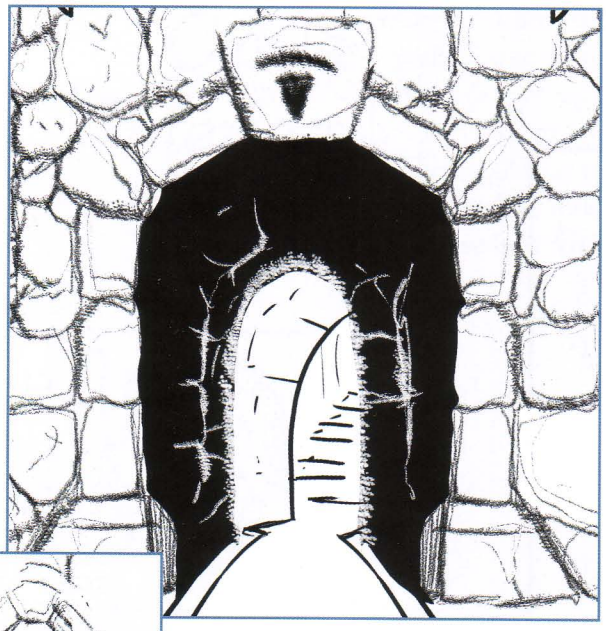
Symmetry Trick
Draw only half of the image, but draw it well. Then copy the image using a scanner or photocopier. Flip the copy to the other side (copied side down) and put it underneath the paper with your original drawing. Trace over the copy to complete the image. A light table will make this process much easier.



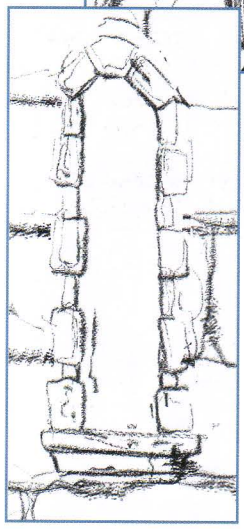
2 | Complete the Drawing
It's of more interest to your viewer that you create a high level of detail for the interiors if this is your main focus with no characters. Draw the "little things" you would notice walking through someone's house—pictures on the walls, statues, shields, maybe even something discarded on the floor. And remember your perspective, the closer to the viewer the larger it is, the farthest away gets gradually smaller (in this case the stairs) which leads your viewer further into the piece. Leave the bulk of the textures and rendering for the next stage.



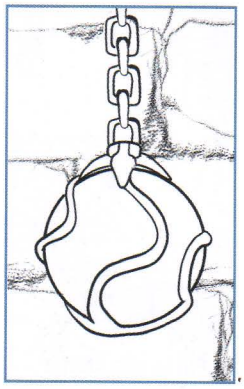
3 | Fill In the Darks
The darkest darks here are in the hallways. Be sure to fill in the few other black shadows, such as the shadow sides of the stairs.



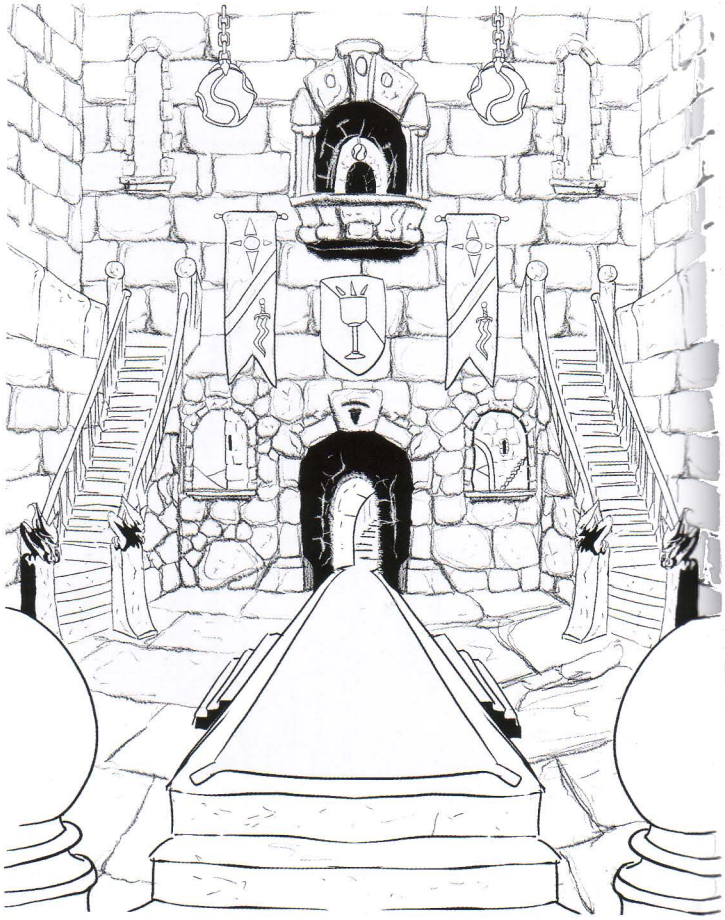
Add Lines to Enlarge Your Castle
Imply more rooms and staircases beyond the main entrance with just a few simple lines.



Create and Use Standard Patterns
Create a couple of different patterns for things like windows and archways, then use those consistently throughout the structure.



Lamp Details
Use fine lines for the lamp and its art nouveau styling.



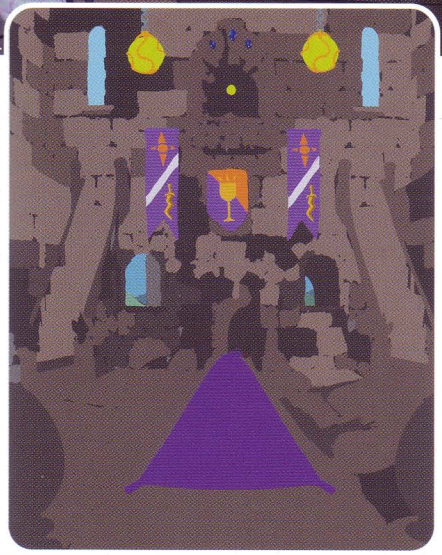
4 | Fill In the Textures and Shadows
Again, work one section at a time to fill in the textures. Avoid making any lines too straight to add an old and worn feeling to the castle.

Coloring Key

- STONE SHADOWS — *Charcoal Grey*
- DARKEST SHADOWS — *Mars Black*
- LAMPS — *Cadmium Green Pale*
- TAPESTRIES — *Violet*
- TAPESTRY STARS — *Ochre Red*
- SWORD AND CUP — *Cadmium Yellow*
- SKY AND LIGHT — *Cerulean Blue*

5 | Add Color to Finish

The light from the windows is enough to illuminate one of the staircases. The globes will be just slightly glowing to shed light on the central balcony.



Vary the Stone Color

Use a variety of gray hues and values on the stones. The key factor in this scene is varying the color to add interest so you don't just get a big blob of gray.



Use Bright Colors for Ornaments

In medieval times, bright colors were common for the family crests used to decorate shields.

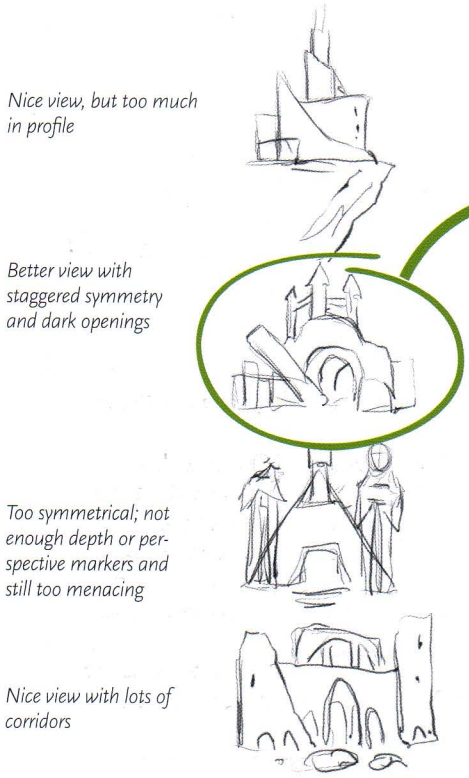
Ruins

An abandoned city sits high in the mountains. Within its crumbled walls is but one clue to its demise: the giant, sun-bleached skeleton of a long-forgotten monster.

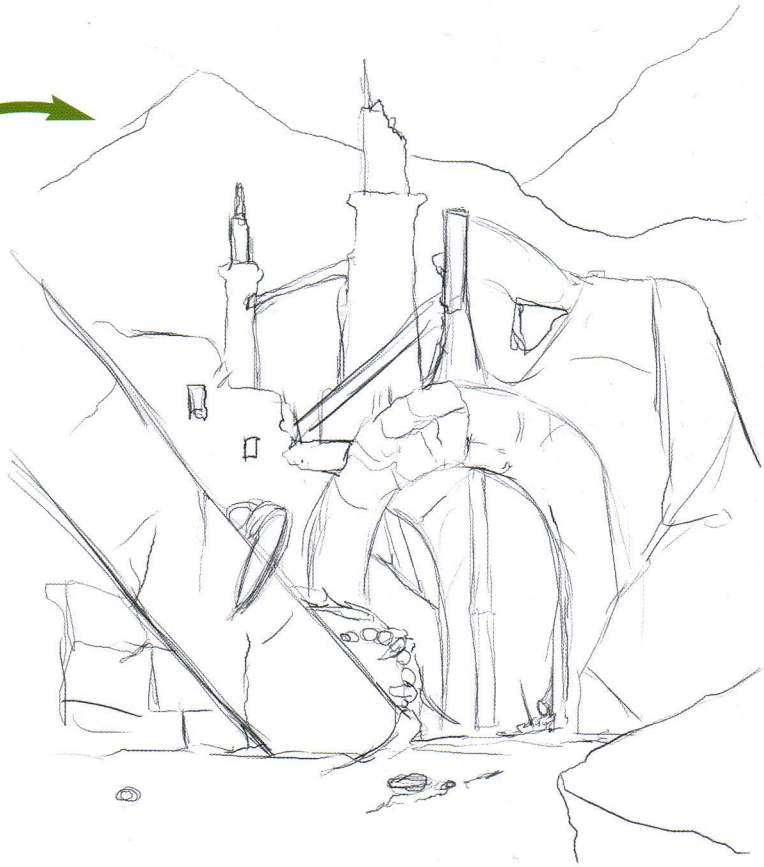
Ruins are favorite settings for adventure stories. They lend themselves to mystery, hinting at danger while concealing magic devices and treasures.

It's best to begin ruins as perfectly good structures, and then go about ruining them. In other words, you'll create a sketch of a perfectly good structure, then mess it up.

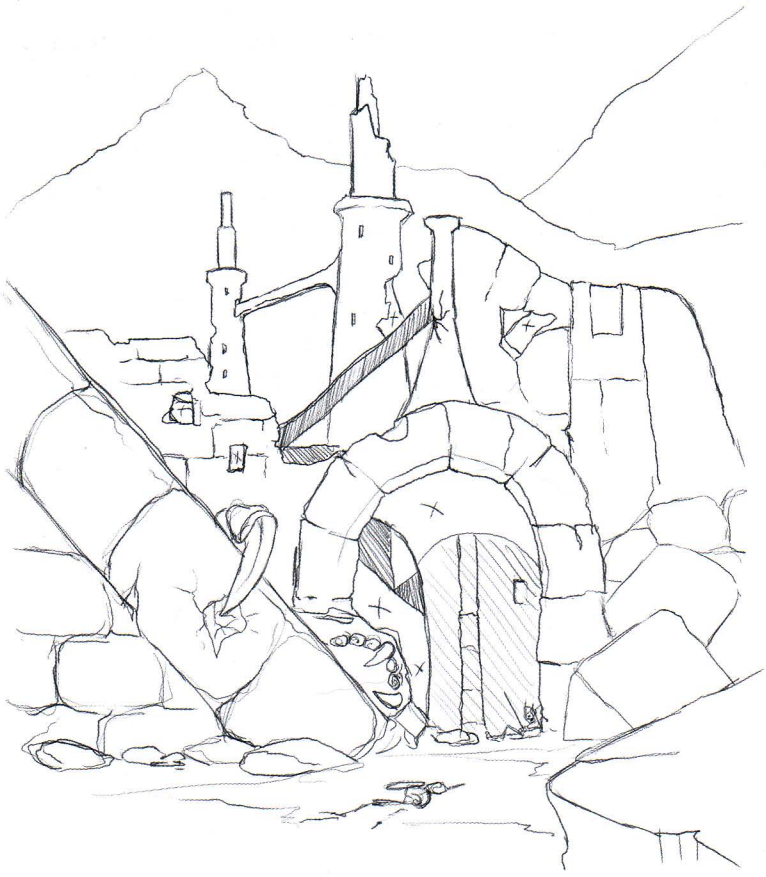
The colors of ruins lean mostly toward desert tones, so you'll have to make the most of your light, shadow and textures. You'll also want to get an idea of where highlights will go before you begin any shading or coloring. So study the finished piece to decide where you must save light areas in the early stages.



1 | Begin With Seed Sketches
Think about all the archaeological documentaries you have seen as you begin your sketches.



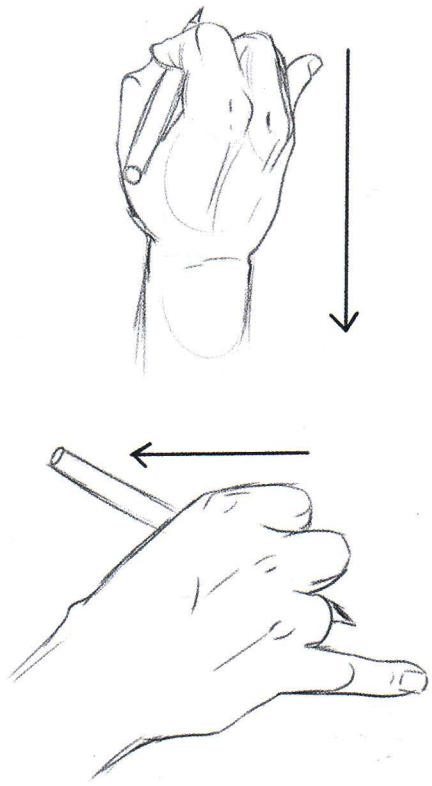
2 | Develop the Primitive Drawing
The sketch with staggered symmetry provides lots of potential for light and shadow. Add the skeleton of the collapsed creature and some human skeletons for perspective markers. This critter looks like he was pretty big!



3 | Complete the Drawing

Now that everything is blocked in, begin very roughly sketching in the details. Often a rougher sketch gives a more authentic feel to ruins.

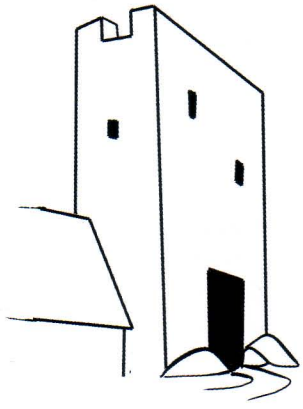
Indicate the areas of darkest shadows that will need solid shading with X-marks in light pencil. Place the skeleton where the arch and the fallen pillar intersect; this will be the main focus of the piece. Make sure all your main elements direct the viewer's eye this way. The angles of the rocks, even some of the corners of rocks and the curve of the arch should all point to the skeleton.



How to Draw a Straight Line Without a Ruler

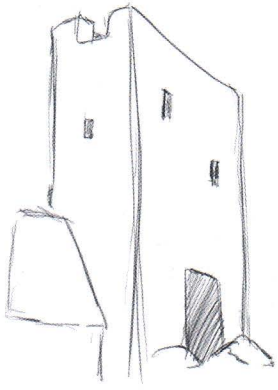
Hold your drawing tool as you would normally. Stick out your pinky finger. Gently balance the weight of your hand on your pinky and pull back with your whole arm (mainly the upper arm between the shoulder and elbow). This technique works especially well with a brush.

The more you practice this technique, the more you'll be amazed at how handy it is.



Don't Use a Ruler for Ruins

Using a ruler for ruins makes them look too modern.



Trust Your Hand

Sketching by hand lends a more natural feel.



How Things Fall Apart

Buildings disintegrate in a fairly predictable way. The tops of the walls are usually the first to crumble, leaving behind the foundations or the cornerstones.

Take out chunks of the thinner areas and any protrusions. If the ruins are in a green environment, add weeds and vines all over. If they're in a desert, add piles of dirt and sand.

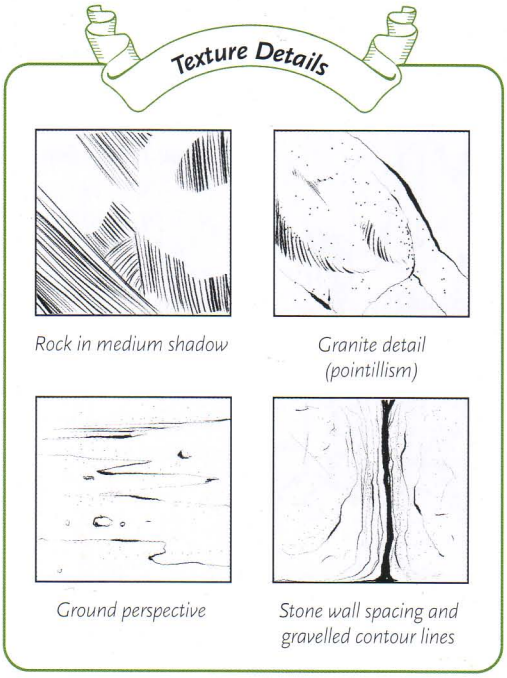


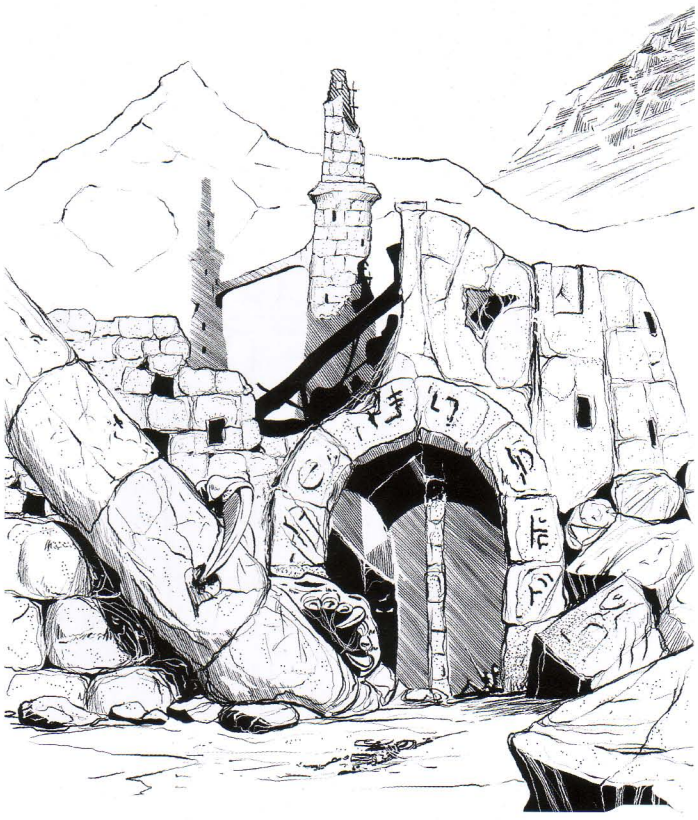
4 | Fill In the Darkest Shadows
Add a solid shadow anywhere you had an X-mark. Make sure all the shadows are cast in the same direction.



5 | Develop the Shading
Use diagonal hatch lines for the secondary shadow areas that fall midway between light and dark.

6 | Finish the Textures and Details
Apply the textures as shown in the texture detail key. Approach only one section at a time (column, arch and so on). Before you know it, you'll have more detail than you originally thought you would have patience for!







Coloring Key

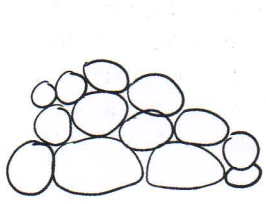
- MAIN STRUCTURE *Gamboge Hue*
- FOOTHILLS *Olive Green*
- HILLS ACCENT *Hooker's Green Dark*
- FOREGROUND *Yellow Ochre*
- DISTANT MOUNTAIN *Turquoise Blue*
- COLUMN AND STONE WALL *Neutral Gray*
- SKELETON *Naples Yellow and White*



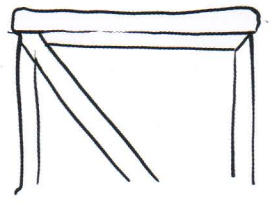
4 **Fill In the Darkest Shadows**
Make sure all your cast shadows fall in the same direction. Allow the white space to help define the form in darker areas.



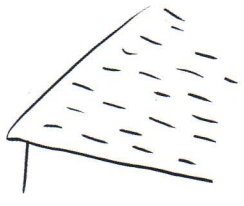
5 **Add Texture Details**
Use short, upward strokes to fill in the tufts of grass. Remember to keep it simple and work one section at a time.



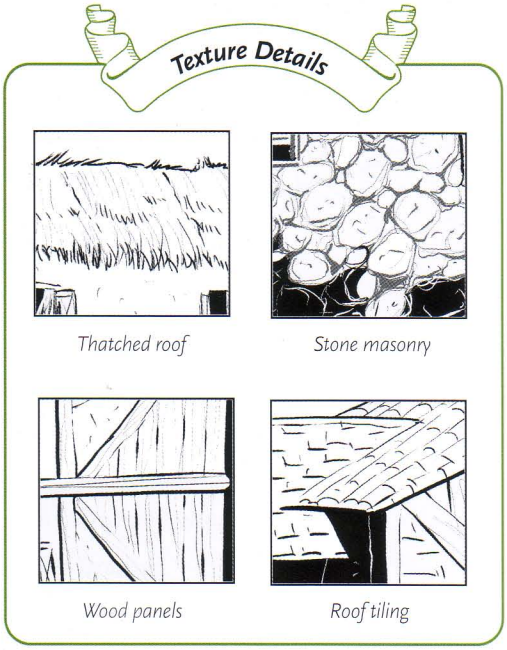
Stone Walls
A pile of ovals can appear as a pile or wall of stonework. Add darks where the holes between them appear. Use hatching rather than solid darks to provide shadow.

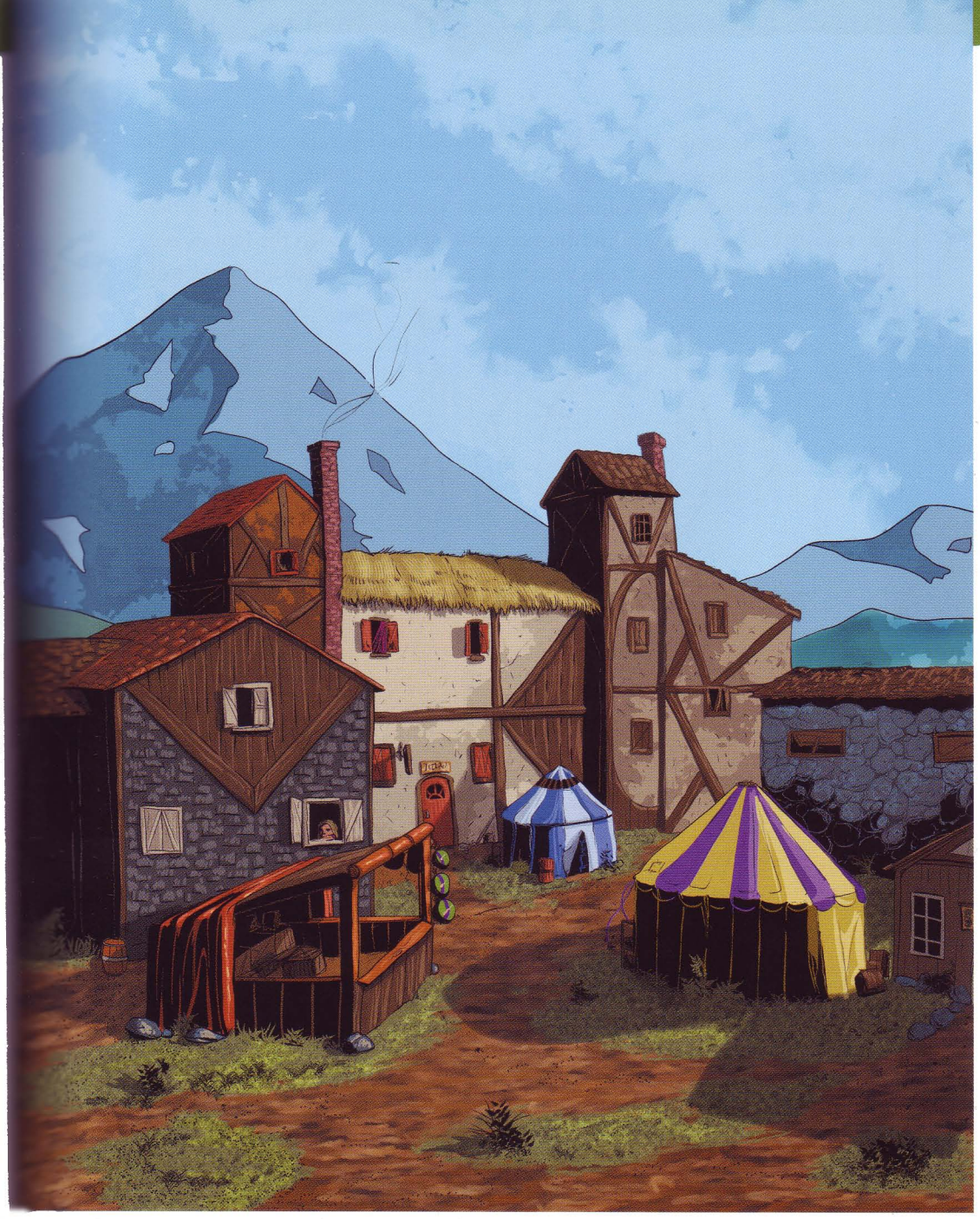


Wood Grain
Use stringlike strokes and random hatchmarks (see page 18) to create the look of wood grain without a lot of effort.



Roof Tiles
Use short bar sweeps (see page 19) to detail the tiles.





Coloring Key

- SKY AND BACKGROUND TENT — *Manganese Blue/White*
- MOUNTAINS AND BACKGROUND TENT — *Cerulean Blue/White*
- STUCCO AND SHUTTERS — *Burnt Sienna/White*
- WOOD SLATS — *Raw Umber/Burnt Umber*
- FOREGROUND TENT — *New Gamboge/ Violet*
- STRAW ROOF AND ROOF TILES — *Yellow Ochre/ Red Ochre*
- GRASS AND DIRT ROADS — *Chromium Oxide Green/ Umber*

Coloring Key

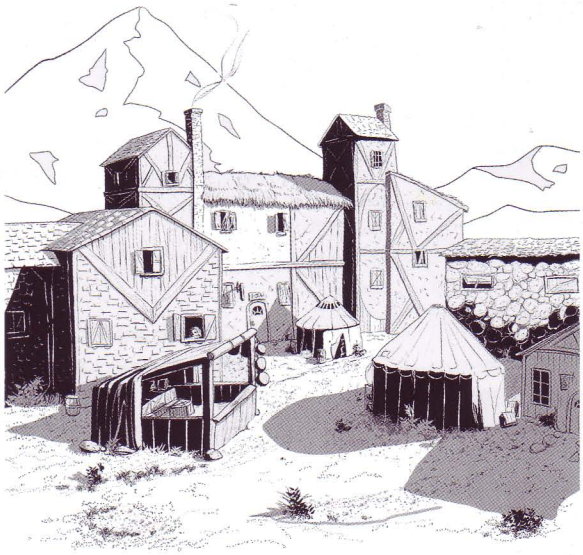
Colors listed along with white indicate one color used in different shades.

6 Add Color to Finish

Color the mountains in cool hues without much detail to show that they're far in the distance. Remember to include highlights and cast shadows there, too. All your light should come from the same direction. Use darker hues of the ground and building colors to create believable shadows in the village itself.

Remember the Cast Shadows

Remember to color in the cast shadows for overlapping shapes. The light source is at the top right, so consider which objects will be totally in shadow. Also consider which buildings will throw shadows on other buildings.



Limited Palettes Work Best for Towns

When coloring a town or village, it's a good idea to use a limited palette, preferably with related colors. This will not only unify your village, but it will also allow any characters or action you place there to stand out more.

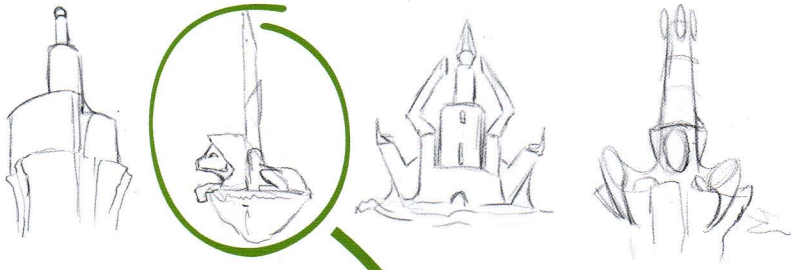
Mysterious Towers

After leaving the castle you journey north toward the legendary Mysterious Tower. Getting there looks precarious. How are those rocks floating, anyway?

To get ideas for your own imaginary towers, think about unusual things that you wouldn't see everyday or in history books. Glance through the fantasy section at local bookstores. Some key descriptors you might find there are: *glowing*, *floating*, *gigantic*, *immense*, *foreboding* or *strange*.

1 | Begin With Seed Sketches

Mystic towers follow the same inspiration as ruins, but add a twist. This could be a crooked tower that seems to defy falling completely or some extreme environment that almost seems to contradict the building itself. Think mystery.



Too high and no ropes

Too much like a model design

Too spiky and crablike

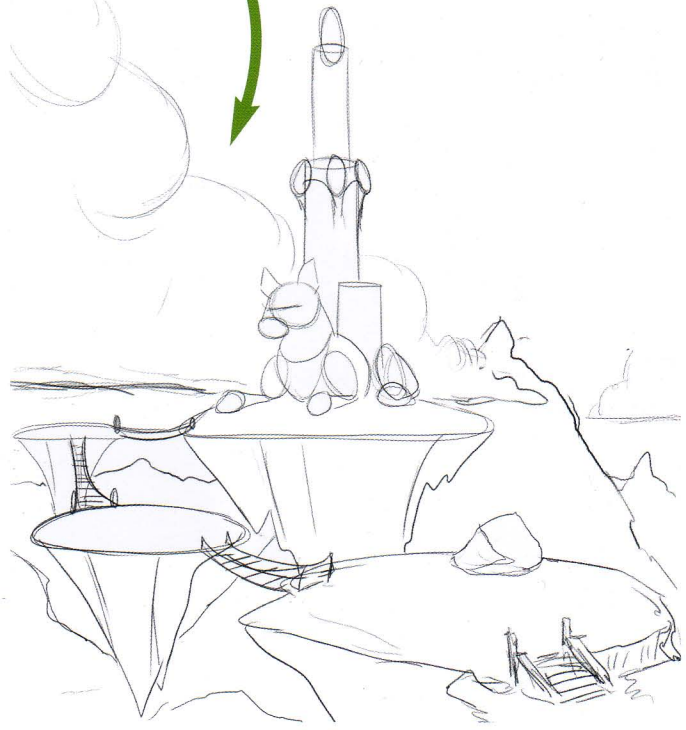
Nice, but looks a little like a squid

2 | Sketch the Primitive Drawing

The model design sketch works if you rotate it so that the tower is more at a three-quarters view.

With a scene this fantastic, you'll need some ordinary items to give viewers a sense of scale. The rope bridges work as perspective markers.

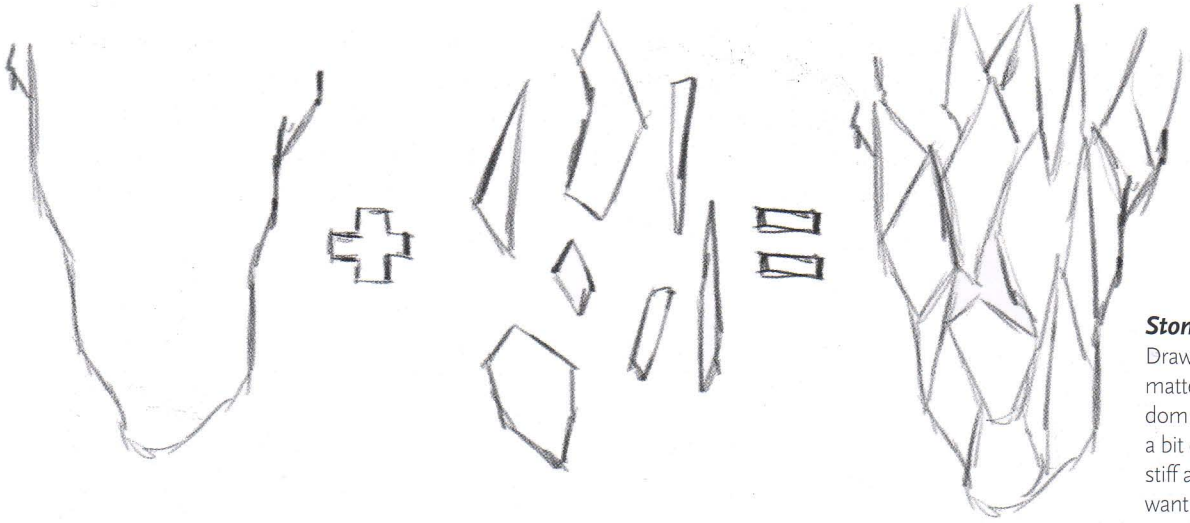
Draw upside-down cones for the chunks of floating land. Form the tower into a sort of needle shape to balance the scene.



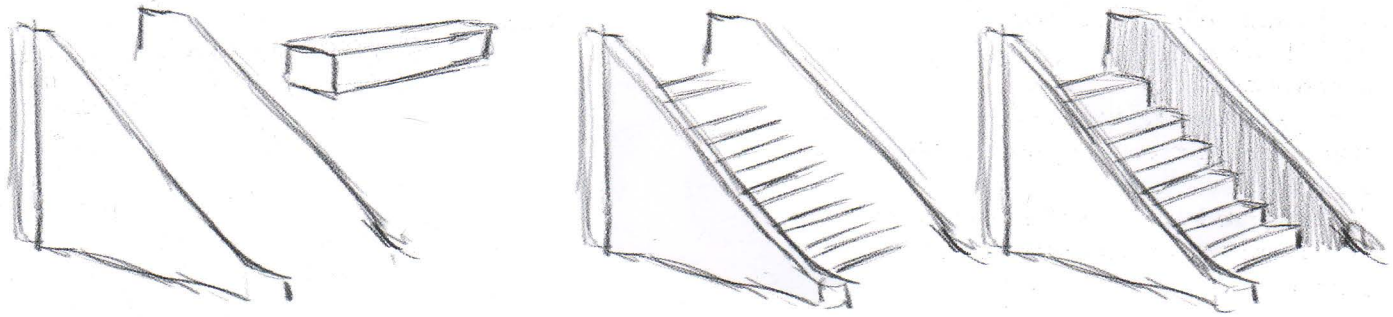


3 | Develop the Drawing

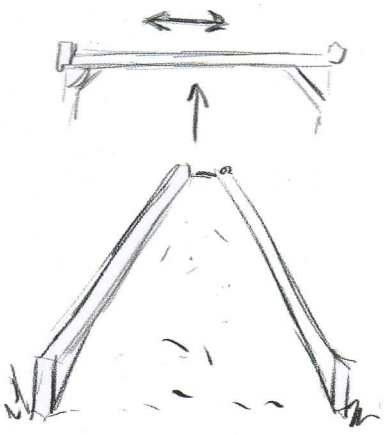
Place the billowy clouds and the rocks so they lead the eye to the tower. Make the mountain in the background point in the same general direction as the tower to help offset the floating rocks that point downward.



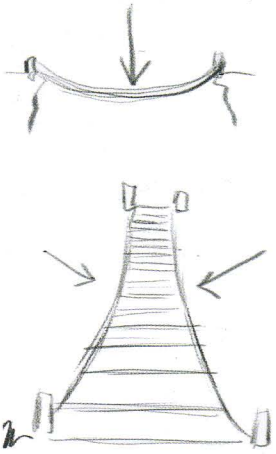
Stone Shards
Drawing stone shards is just a matter of putting together random geometric shapes that are a bit elongated. Keep the forms stiff and not too rounded. You want lots of sharp angles.



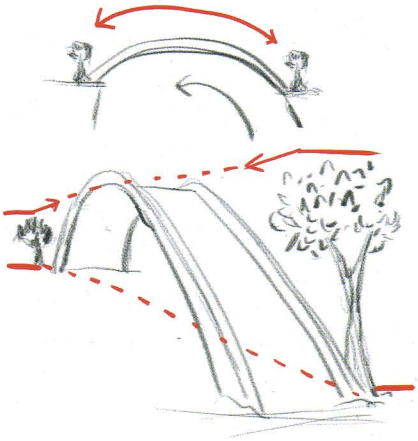
Stairs
Flank a series of oblong boxes with a couple of triangles and you've got stairs. Repeat the form of one stair to quickly create the impression of a staircase.



Common Roadway Bridge
This common roadway bridge uses one-point perspective with no arched or concave lines. It's well supported and designed to be sturdy.



Swinging Bridge
This is our bridge. There is no support underneath, so it swoops or hangs. If you were walking across, it would swing. The most concave part is the middle.



Arched Bridge
The arched bridge is common along small streams or creeks. It often has some fancy stone masonry work.



4 | Fill In the Darkest Shadows
The light source is at the upper right, so block in your darkest shadows to the left of the scene. Put the more condensed, solid shadows on the blocky shapes. Use more gradated shading on curves and cylinders.



5 | Add Texture Details
Use pointillism on the tower and the sphinx base to suggest the gradated shadow that is trapped between the main light source and the light reflecting off the clouds. Make sure that the grass and the small waterfall overlap the stone.

Texture Details



Runes carved in stone



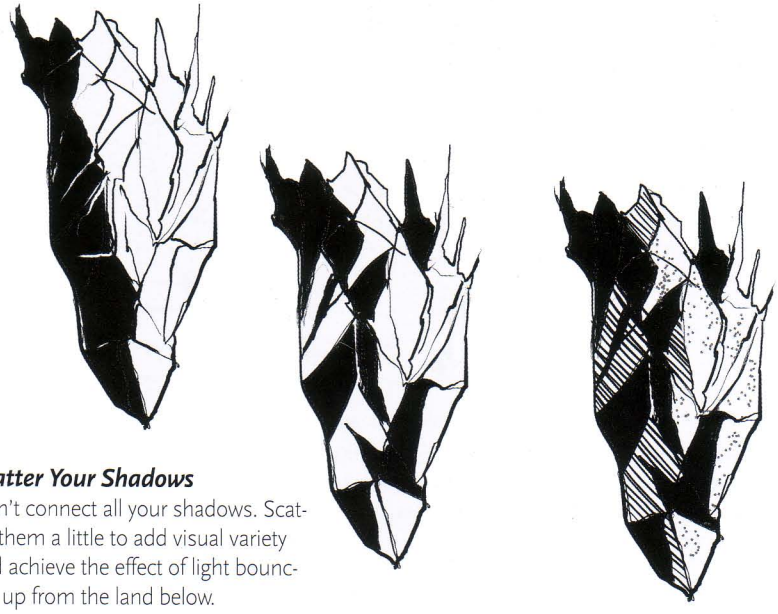
Pointillism on the tower



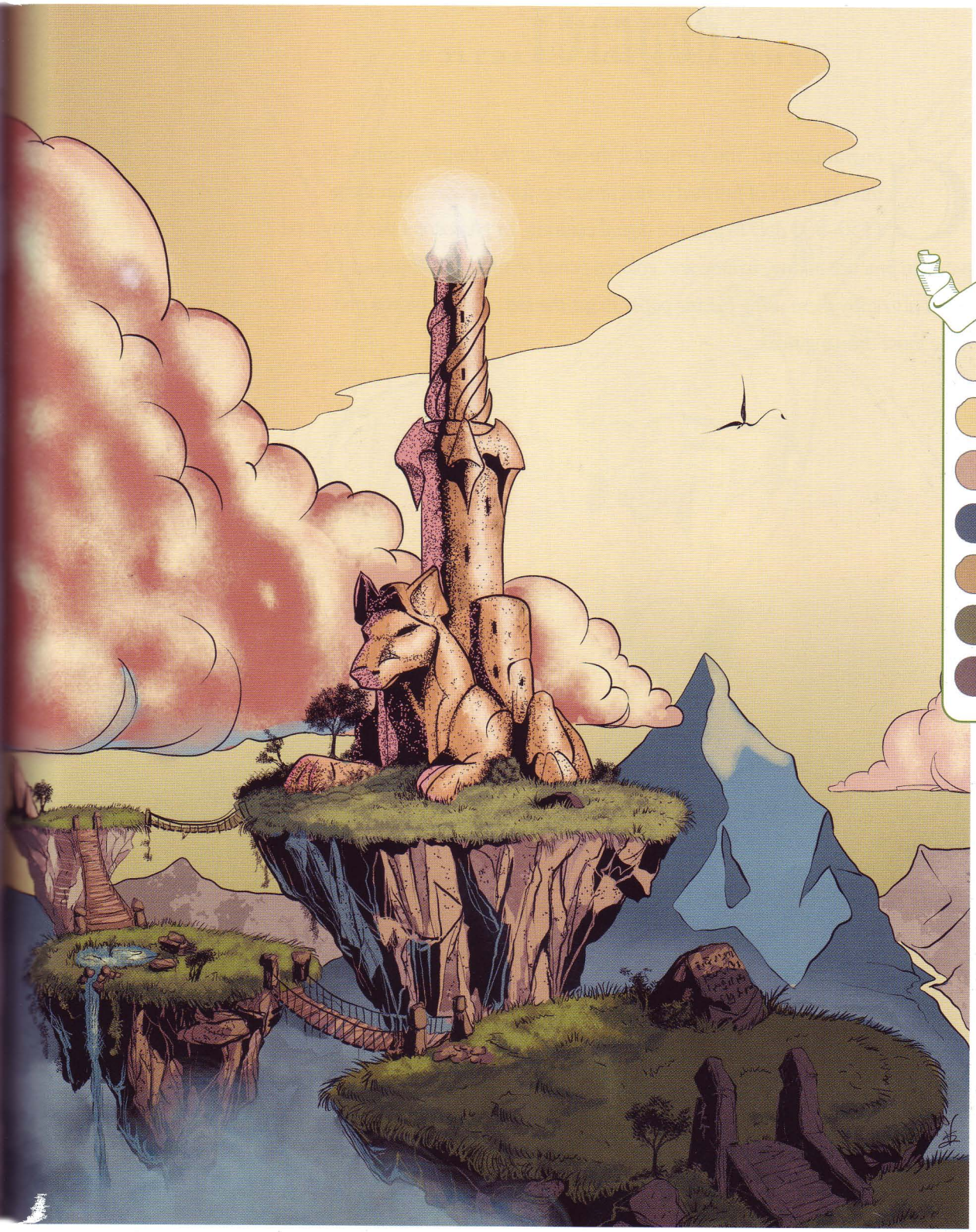
Bridge with strands of loose rope hanging down and gaps between each of the planks



Weather-worn stone stairs and grass catching light in the shadow areas



Scatter Your Shadows
Don't connect all your shadows. Scatter them a little to add visual variety and achieve the effect of light bouncing up from the land below.



6 | Add Color to Finish

Vary the values of the different colors to show details within the different parts of the scene. Use Payne's Gray glazes if you're painting traditionally or a semitransparent black layer in a digital coloring program for the secondary cast shadows. You should end up with a fully realized mysterious landscape that would make nearly any adventurer turn back.

Appendix I
Templates for Practice

Congratulations! You've made it through all the demonstrations. Use this appendix of finished pencil drawings for practice. Scan them (150–300 dpi) to practice digital coloring, or photocopy them on good paper to practice inking, watercolor, colored pencil or marker techniques. You might also copy them using tracing paper to get the feel of the contours and really hone those drawing skills.



Dragon



Demon



Griffin



Goblin



Gargoyle



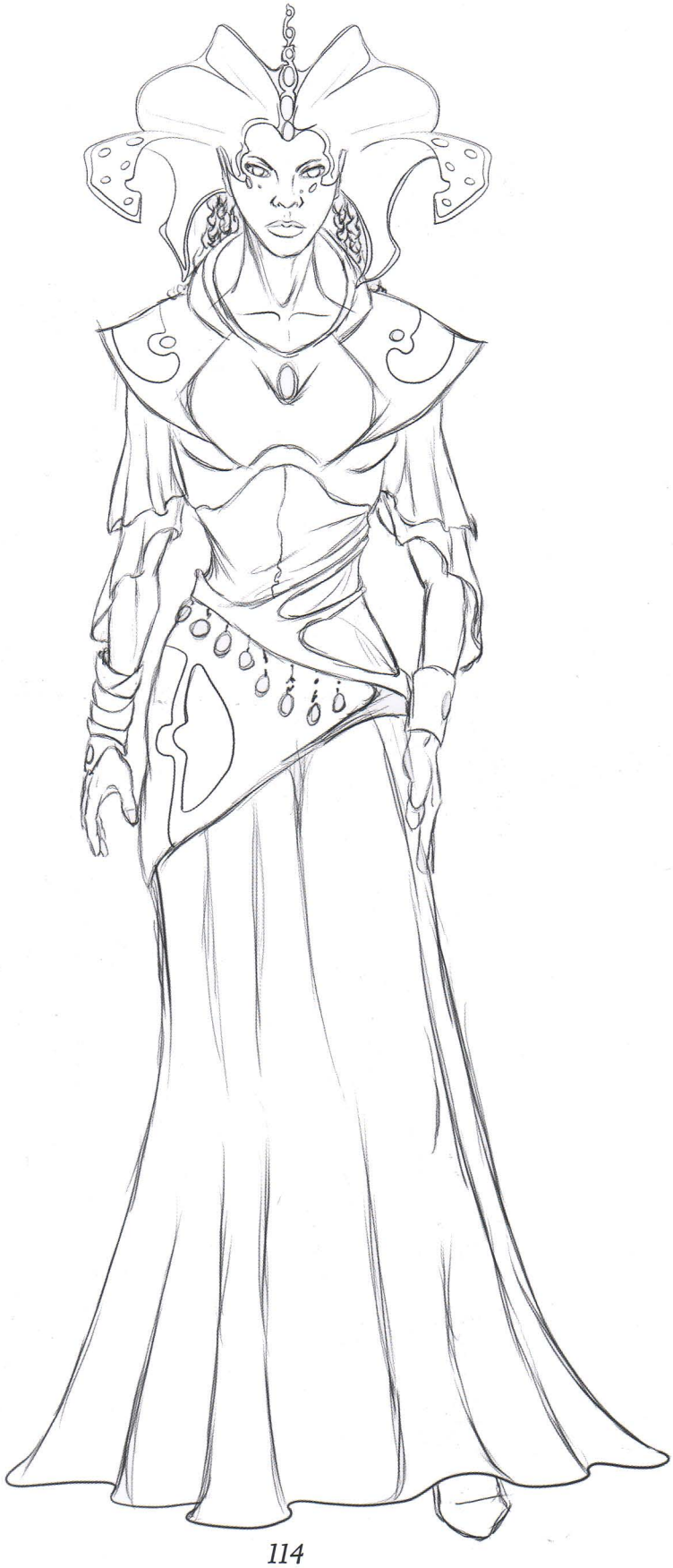
Warrior



Knight



Princess



Sorcerer



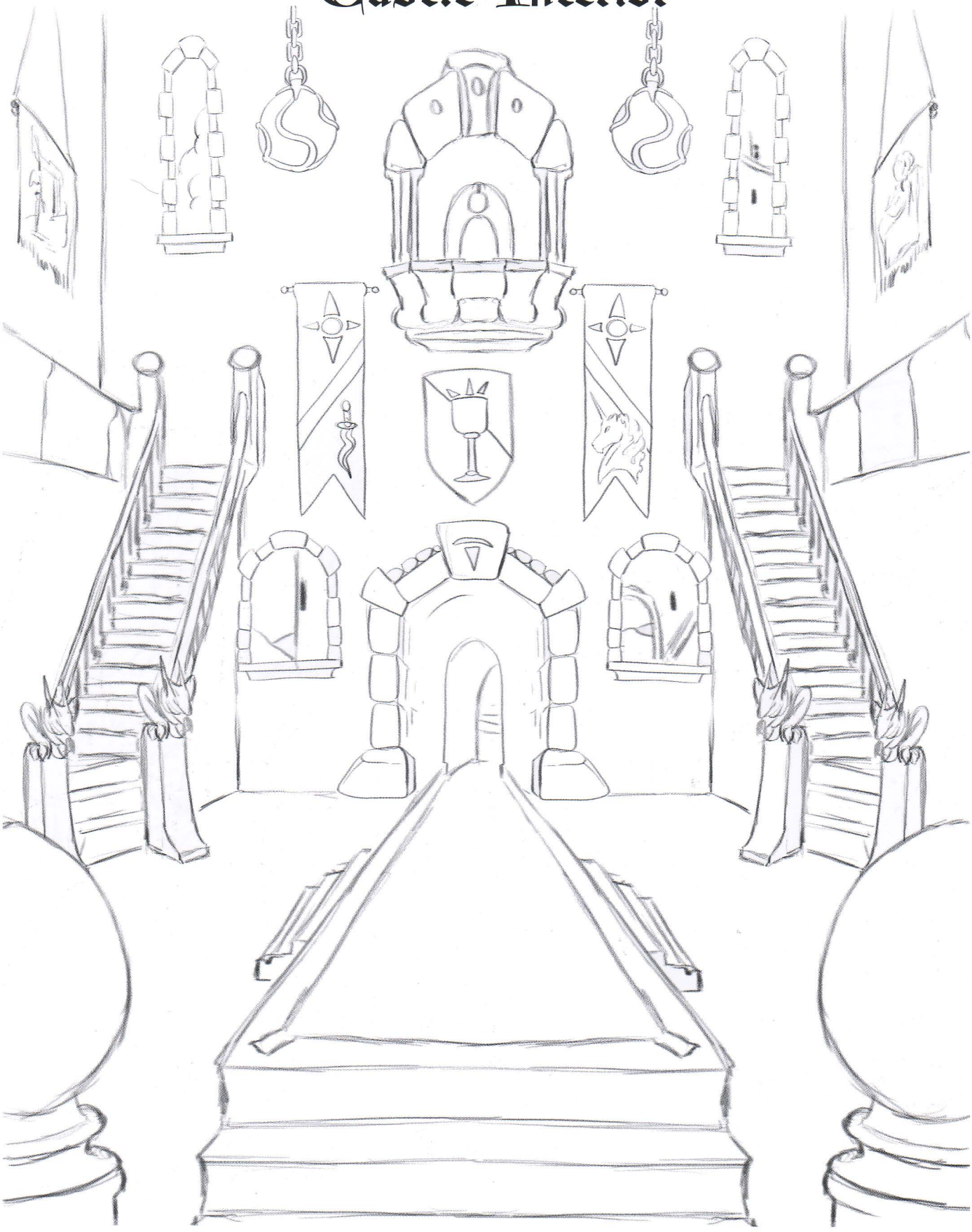
Faery



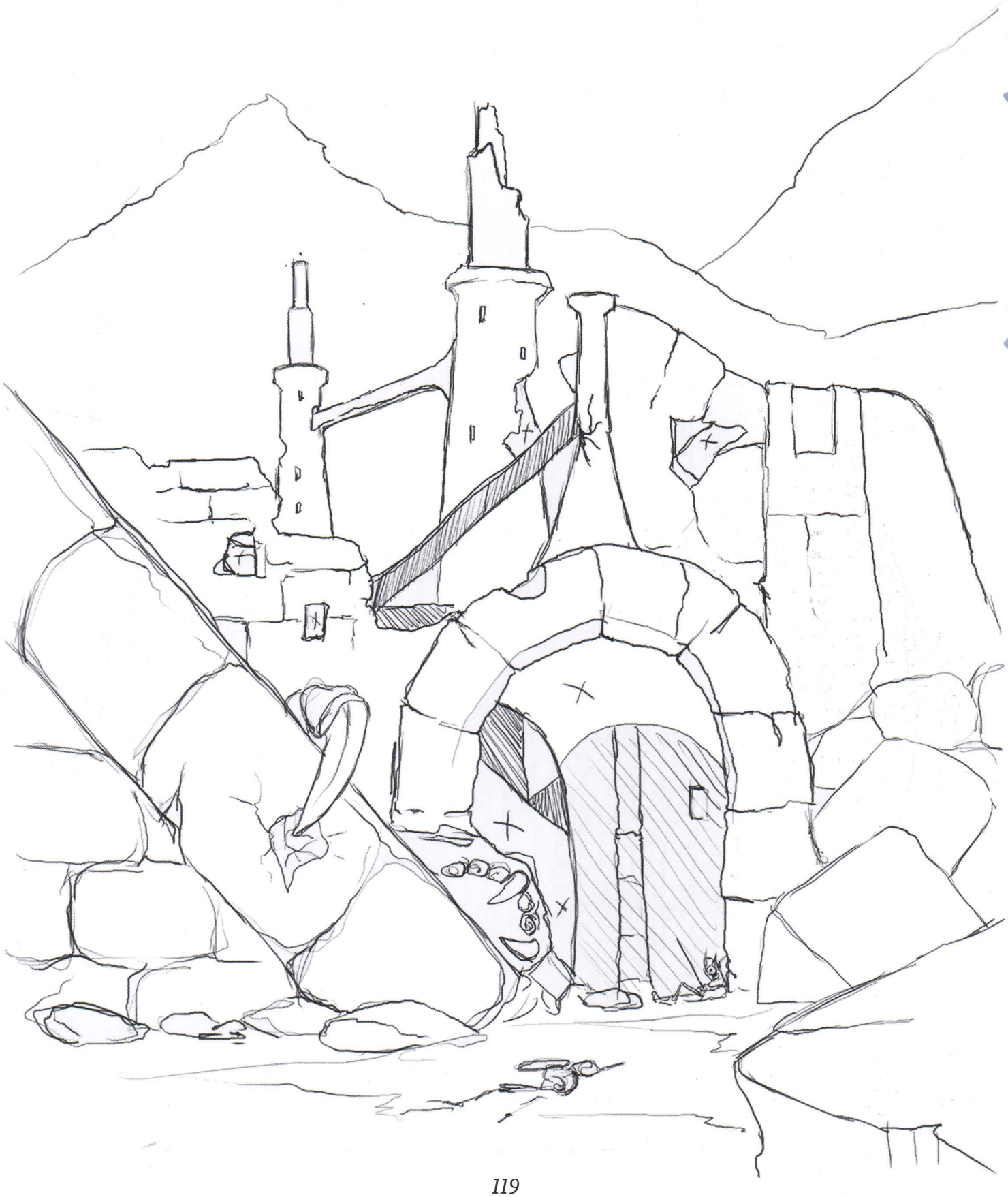
Castle



Castle Interior



Ruins



Village



Creature Creation Lists

Begin your creature creation by rolling 1d6 to decide how many creatures will be in your scene.

Head

2D6	
2	*Dragon*
3	*Eagle*
4	*Lizard*
5	*Goblin*
6	*Insect*
7	*Canine*
8	*Human*
9	*Skull*
10	*Demon*
11	*Rodent*
12	*Add horns (roll again)*

Torso

1D6	
1	*Human*
2	*Insect*
3	*Armored (roll again)*
4	*Snake*
5	*Spider*
6	*Pick any animal*

Arms

2D6	
2	*Tentacles*
3	*Human*
4	*Four-legged (roll leg chart)*
5	*Lizard*
6	*Insect*
7	*Skeletal*
8	*Add wings (roll again if you like)*
9	*Ape*
10	*Rodent*
11	*Canine*
12	*Sets of arms (roll 1d6 for how many)*

Legs

2D6	
2	*Tentacles*
3	*Human*
4	*Canine*
5	*Goat*
6	*Insect*
7	*Cat*
8	*Skeletal*
9	*No legs, snake*
10	*Hawk*
11	*Lizard*
12	*No legs, gaseous form*

Hands

2D6	
2	*Tentacles*
3	*Human*
4	*Talons*
5	*Canine*
6	*Insect*
7	*Feline*
8	*Skeletal*
9	*Severed, replaced with weapons*
10	*Pincers*
11	*Metal (roll again for type)*
12	*Each hand different, roll twice*

Feet

2D6	
2	*Hooves*
3	*Human*
4	*Talons*
5	*Frog*
6	*Feline*
7	*Canine*
8	*Skeletal*
9	*Severed, replaced with metal*
10	*Lizard*
11	*Metal (roll again for type)*
12	*Each foot different, roll twice*

Setting Creation Lists

Now to decide the setting! Are your dice warmed up?

Environment

2D6	
2	*Swamp*
3	*Dark forest*
4	*Mountain pass*
5	*Rolling hills*
6	*Sunny forest*
7	*Windswept plains*
8	*Island*
9	*Floating island*
10	*Desert (sand or snow)*
11	*Isolated ravine*
12	*Jungle*

Weather

2D6	
2	*Stormy*
3	*Rain clouds*
4	*Sunny afternoon*
5	*Clear dusk*
6	*Windy*
7	*Summer*
8	*Fall*
9	*Winter*
10	*Moonlit night*
11	*Spring thaw*
12	*Snowstorm*

Unusual Things

2D6	
(Roll on this list at least twice)	
2	*Lots of bones*
3	*One giant skeleton half buried (creature)*
4	*Glowing doorway*
5	*Structure is floating*
6	*Lots of webs*
7	*(1d6) Statues of (roll on character chart)*
8	*Treasure scattered about*
9	*If mysterious stone structures, they have gems imbedded*
10	*Fight scene between (roll twice on character chart)*
11	*Journey scene*
12	*One of the characters is wielding something magical (or casting a spell)*

Structure View

2D6	
2	*Inside structure*
3	*On top of structure*
4	*In front of structure*
5	*Structure in distance*
6	*Entering structure*
7	*Closeup front of structure*
8	*Structure partially hidden*
9	*Structure covered in mist*
10	*Structure surrounded by rubble*
11	*Structure overgrown with foliage*
12	*Structure slightly sunk in ground*

Structure Type

2D6	
2	*Palace*
3	*Ruins (roll again for type)*
4	*Castle*
5	*Village*
6	*Tower*
7	*Small hut or cottage*
8	*Abandoned (not ruined, roll again for type)*
9	*Tombs*
10	*Stone temple*
11	*City or village carved out of stone*
12	*Mysterious (roll again for type)*

Index

Abstract forms, 12-13
Architecture, basic, 30
Armor, 33, 47, 64-5, 77
  from beetles, 10
  leather, 36-7, 69-71
Art nouveau, 80

Balance, 37
Balloon sketches, 27
Bar sketching, 47
Bar sweeps, 19, 36
Barrels, 99
Bird's-eye view, 26
Bone, 52
Bracelet, snake, 72, 74
Bridges, 103-4
Brushes, 16-7, 38
Buildings, 30
  See also Castles; Ruins; Villages

Capes, 70
Cast shadows, 23, 48, 101
Castle interiors, 90-93,118
Castles, 86-9, 117
Center of gravity, 37
Chain mail, 20, 66
Chrome effect, 70
Circles, sweeping, 19
Claws, 43, 51, 55
Clay, 12, 17, 43
Cloaks, 34-5
Cloth, 67, 74, 78.
  See also Clothing



Clothing, 47, 64, 72-4, 77
  See also Capes; Cloaks; Gowns; Robes
  bunched, 77, 81
Clouds, 102
Color, 45, 49, 53, 57, 61, 67, 71, 75, 79, 83, 89, 93–4, 97, 101, 105
Combining objects, 11, 52, 54
Complex figure, simplifying, 33
Concentric circles, 77
Contour lines, 18, 34, 39
Costumes, as inspiration, 10
Crosshatching, 18, 24, 38

Dagger strokes, 18
Demons, 50-53, 108
Depth, creation of, 25
Desert, 95
Details, 91, 99
Dragons, 42-5, 107
Druids, 76

Edges, hard, 23
Enchanters, 76
Eye-level view, 26

Faces, drawing, 32
Facial hair, 78
Faeries, 80-83, 116
Feathering, 19, 34-5
Feathers, 54-7
Feline characters, 122-3
Flesh tones. *See* Skin tones
Foliage details, 82
Foreshortening, 25-6, 33, 46, 55, 73, 77
Foundation sketches, 27
Full-texture inking, 39
Fur, 21, 52, 56

Gargoyles, 58-61, 111
Gems, 21, 74, 87
Gesture sketches, 27, 33
Gladiator knight, 36-7
Goblins, 46-9, 110
Gowns, 72-4
Grass, 21, 88, 99-100, 104
Griffins, 54-7, 109
Gryphons. *See* Griffins

Hair, 21, 66, 82
  facial, 78
Hatch lines, 96
Hatching, 18, 24
Head measurement, 28, 36
Head perspective, 51
Headpiece, 72-3, 81
High-contrast inking, 39
Horizon line, 26
Horns, 51-2, 59
Hue, 49

Ideas, sources of, 8-13
Inking, 17, 38-9
Insects, use for ideas, 10
Interiors, of castles, 90-93
Internet, as resource, 9

Joints, 43

Knights, 68-71, 113
  gladiator, 36-7

Lamps, 92
Leaf shapes, 82
Leather, 20, 48, 66-7
Leather armor, 36-7, 69-71
Light, 8, 23-4
  ambient, 23, 30
  direct, 23
  reflected, 23, 79, 97
  sources of, 16, 20, 23, 48
Limbs, drawing, 31
Line weights, 38, 48
Line-contour inking, 39

Mage, 33, 76
Magi, 76
Magic-users, 34-5, 76-9, 106, 115
Masks, as inspiration, 10
Materials, 16-17
Membrane, 44
Metal, 20, 48, 67
  polished, 20, 66, 70
Models
  for characters, 9
  for villages, 98
Monochromatic palette, 13
Motion line, 31
Movement, 77
Muscle anatomy, 69

Necromancers, 76
Negative line, 60

Ornaments, colors for, 93

Palette. *See also* Color
  limited, 101
  monochromatic, 13,61
Perspective, 25-6, 30, 51, 87, 91, 99
Perspective markers, 25, 102
Plates, 44
Point of view, 26
Pointillism, 18, 38, 88, 104
Primitive sketches, 27, 32–3
Princesses, 72–5, 114
Proportion, 25, 28

Reference photos, 9, 70
Robes, 34–5
Rocks, 87, 96, 102
Roof tiling, 100
Ruins, 94-7, 119
Runes, 70, 104

Scale mail, 20, 48
Scales, 20, 44
Scar, 70
Seed sketches, 22, 26
Shading, 18-19, 24, 30, 88
Shadows, 9, 23-4, 44, 52, 56
  cast, 23, 48, 101
  scattering, 104
  solid, 39
Shapes, 24, 51, 103
  basic, 22-3, 30, 90
  random, 13
Silhouettes, 13
Sketchbooks, 16, 21
Skin, 48, 78
  wrinkled, 52
Skin tone, 53, 75, 79, 83
Sorcerers, 76, 115
Spattering, 17, 97
Sphere, 23
Stairs, 103-4
Steel, polished, 70
Stone. *See also* Gargoyles
  color for, 93, 89
  smooth, 21
  textures, 59-60
Stone masonry, 100
Stone shards, 103
Stone walls, 20, 88, 96,100
Straight line, drawing, 95
Straps, 36-7
  See also Leather
Stringlike strokes, 18
Studs, 37
Supplies, 16-17
Sweep sketching, 47
Sweeping circles, 19, 31-2
Sword mage, 33
Swords, 33, 48, 64
Symmetry trick, 90

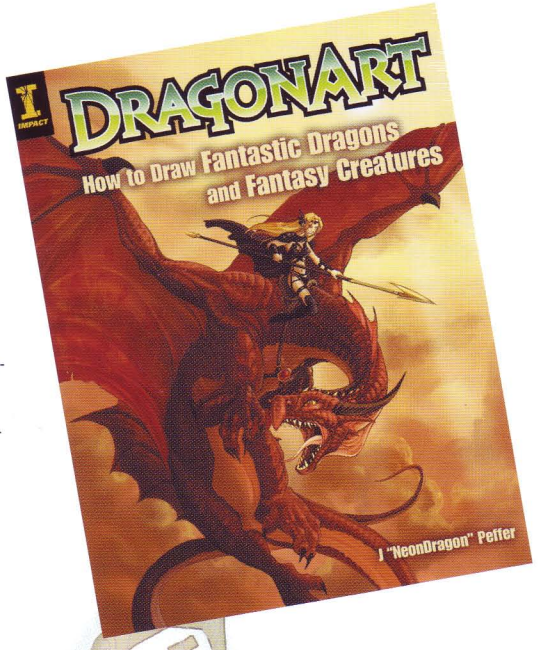
Tail contour, 44
Tangents, 46
Tapering, 27
Tattoos, 79
Teeth, demon, 51
Textures, 20-21, 23-4, 44, 48, 52, 57, 60-61, 66, 70, 74, 78, 82, 88, 92, 96, 100, 104
Thatched roof, 100
Three-dimensional shapes, 17, 23
Toes, 43
Towers, 87, 102-5, 121
Towns. *See* Villages
Trees, 87

Value, 49, 89
Vanishing point, 25
Villages, 98-101, 120
Vines, 95

Warlocks, 76
Warriors, 64-7, 112
Waterfall, 104
Weapons, 33, 36-7, 46
  See also Swords
Weeds, 95
Windows, 99
Wings
  dragon, 42, 44
  faerie, 81-2
  griffin, 54-5
Witches, 76
Wizards, 76
Wood, 21, 48, 98-100
Worm's-Eye view, 26



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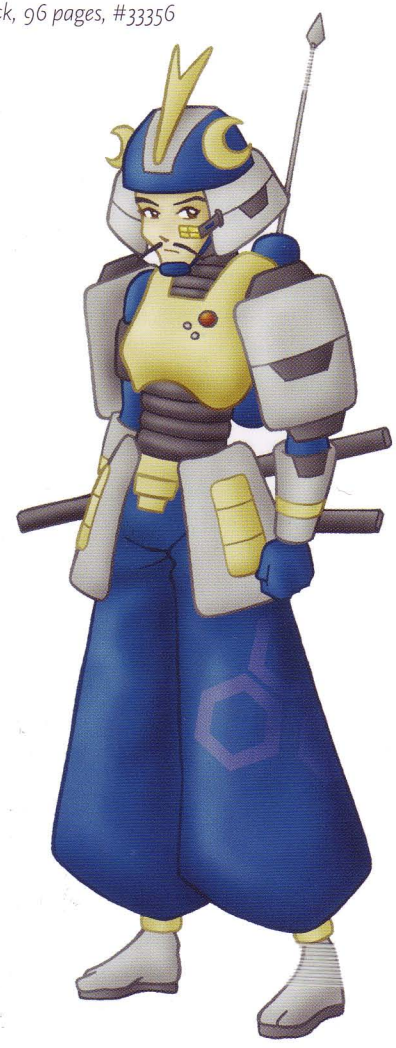
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Create Your Own Fantastic Realms



The Characters. *Human or elf, fighter or princess... learn to outfit your characters with specialized clothing, weaponry and magical items, and tell their tales with dynamic gesture and motion.*

The Creatures. *Evoke dragons, demons, griffins and other edgy beasts of your own twisted imaginings, with special attention to key details that make them look regal or demented.*

The Settings. *Construct convincing environments that set the tone and atmosphere of your story, be it a mysterious tower, ancient ruins or a peaceful village.*

An arduous journey leads you to a hilltop. Before you stretches a land of castles filled with noble knights, elven warriors and fearsome goblins and gargoyles. At your feet lies a book…

Within its pages you will discover the secrets to sketching, drawing and coloring wondrous worlds—realms filled with creatures friendly and foul, beautiful princesses and stealthy magic-users, ancient ruins and dragons' lairs.

Begin your journey by following the steps inside, which will guide you from simple sketches to fully colored works of art. Take heart, brave traveler, for you'll be aided in your quest by:

- Texture and coloring keys that show you exactly how to create dozens of different effects
- Full-page templates you can scan or copy to practice inking and coloring
- A brainstorming game that, with a roll of the dice, allows you to mix and match character, creature and scene characteristics

But beware, friend: Along the way, you will be powerless to resist the temptation to explore the strange and twisted detours of your own utterly original imaginings. Wield your pencil bravely—so begins your adventure…

30+ step-by-step demonstrations make it easy to create your own fantastic worlds!

UK £12.99 US $19.99
33271 (CAN $26.99)
ISBN-13: 978-1-58180-682-3
ISBN-10: 1-58180-682-5
EAN 9 781581 806823
UPC 0 35313 33271 5